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A CATALOGUE OF THE PAINTINGS IN THE  
COLLECTION *of* SIR FREDERICK COOK, BT.

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No. 50.*

*Herbert Cook*

A CATALOGUE OF  
THE PAINTINGS  
AT DOUGHTY HOUSE RICHMOND  
AND ELSEWHERE IN THE  
COLLECTION OF  
SIR FREDERICK COOK BT  
VISCONDE DE MONSERRATE

Edited by  
HERBERT COOK, M.A., F.S.A.

VOLUME I  
ITALIAN SCHOOLS

By  
DR. TANCRED BORENIUS

VOLUME II  
DUTCH AND FLEMISH  
SCHOOLS

By  
J. O. KRONIG

LONDON: WILLIAM HEINEMANN



# A CATALOGUE OF THE PAINTINGS

AT DOUGHTY HOUSE RICHMOND  
& ELSEWHERE IN THE COLLECTION OF  
SIR FREDERICK COOK BT

VISCONDE DE MONSERRATE

EDITED BY HERBERT COOK, M.A., F.S.A.

HON. MEMBER OF THE ROYAL ACADEMY OF MILAN

VOLUME III

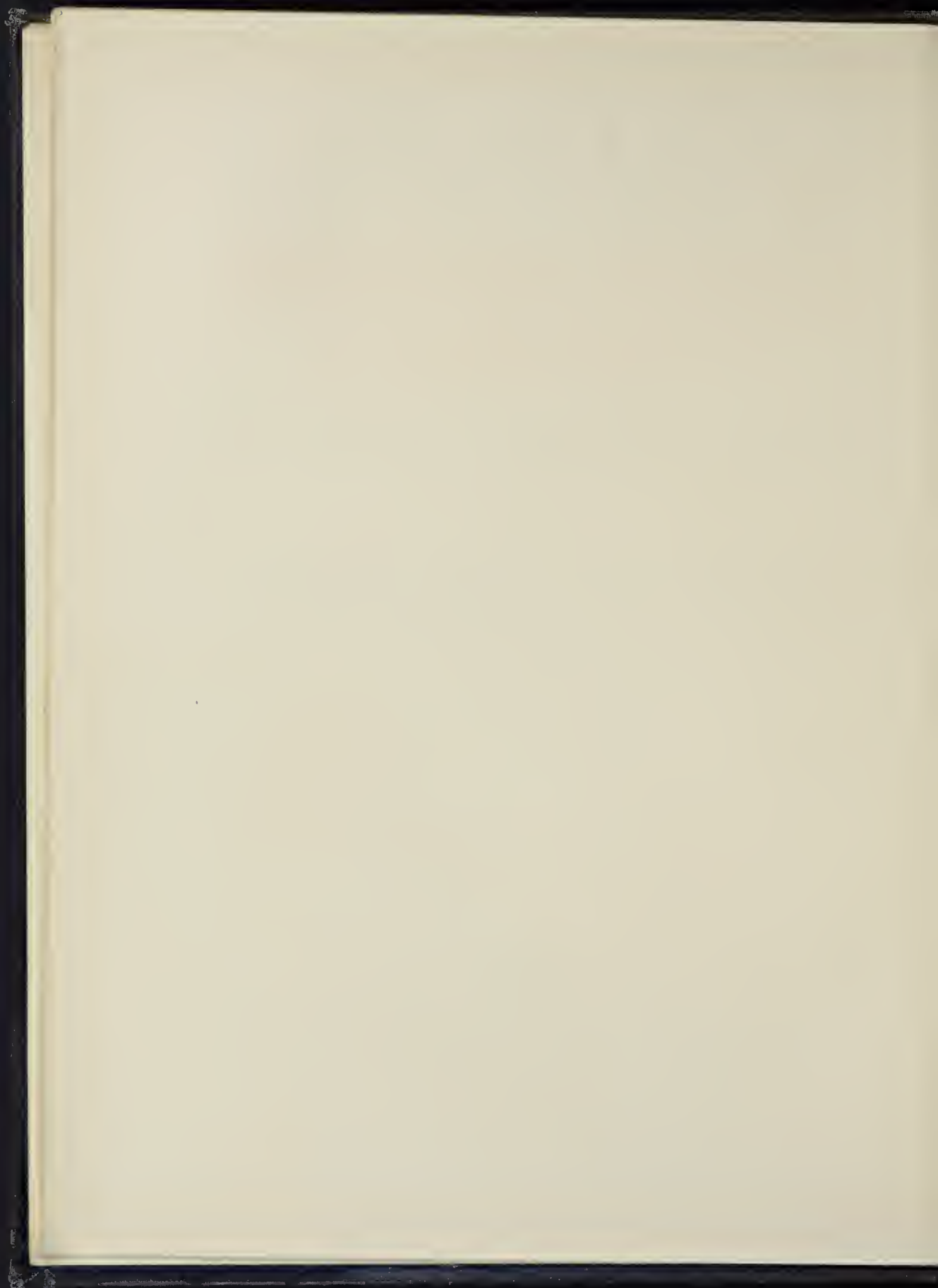
ENGLISH, FRENCH, EARLY FLEMISH,  
GERMAN AND SPANISH SCHOOLS,  
AND ADDENDA

By

MAURICE W. BROCKWELL



LONDON·WILLIAM HEINEMANN·M·DCCCC·XV



# PREFATORY NOTE

**T**HE Third Volume of this Catalogue comprises the English, French, Early Flemish, German and Spanish Schools of this collection. To these have been added pictures of Uncertain Schools as well as a few Italian and other paintings purchased since the first and second volumes appeared.

My thanks are due to Mr. Maurice Brockwell for compiling the main portion of this volume, and for original research work in connection with certain pictures. As in the previous volumes, I have exercised a general editorial control and am responsible for many of the notes, some of which, if controversial in character, bear the initials H.C. In the Addenda section are two pictures of capital importance, the "Portrait of Caterina Cornaro" by Giorgione (finished by Titian) (No. 536) and the lovely "Portrait of a Boy" by Rembrandt (No. 544) from the Althorp Gallery. Together with the "Calabacillas" by Velazquez (No. 500), these masterpieces greatly enhance the importance of the Richmond Gallery, where they have been placed on "permanent loan" by myself to be better seen and appreciated than in my house at Esher. On the other hand, certain Addenda here catalogued have not been incorporated in the Richmond Gallery, notably the Guardi "Landscape" (No. 541), the Cosimo Tura "Crucifixion" (No. 535), as well as the Reynolds: "Alexander, Viscount Bridport" (No. 409) and other family portraits, which are the property of the Hon. Mrs. Herbert Cook. These are still retained at Esher.

The photogravure plates are the work of the Rembrandt Intaglio Co. Ltd., of 36 Basinghall Street, E.C.; and the colotype reproductions have been made by Messrs. J. J. Waddington Ltd., of 190 Strand. Some of the single silver-prints can be obtained either from Signor Domenico Anderson, Via Salaria 7<sup>A</sup>, Rome, and others from Mr. W. E. Gray, of 92 Queen's Road, Bayswater, W. In each case the number of the negative is quoted.

HERBERT COOK.

December, 1915.

## NOTE

**T**HE terms "right" and "left" are used with reference to the right and left of the spectator, unless the context obviously implies the contrary.  
The measures are given in inches and also in metres ; the height always precedes the width.  
Unless otherwise stated the medium is oil.

# TABLE OF CONTENTS

	Page
LIST OF PHOTOGRAVURE PLATES	xi
LIST OF COLLOTYPE REPRODUCTIONS	xiii
I. ENGLISH SCHOOL	i
II. FRENCH SCHOOL	39
III. EARLY FLEMISH SCHOOL	69
IV. GERMAN SCHOOL	99
V. SPANISH AND PORTUGUESE SCHOOLS	119
VI. UNCERTAIN SCHOOLS	165
VII. ADDENDA.	169
TOPOGRAPHICAL INDEX	193
INDEX OF PAINTERS	201

## CORRIGENDA

On page xiii., *read* Philip, *not* Phillip Mercier.

On page xv., in List of ColloTYPE Plates, No. 489a should be omitted.

On page 4, third line, second column, *read* "The Rev. E. E. Dorling."

On page 6, 393 *should be* 394.

## CORRIGENDA

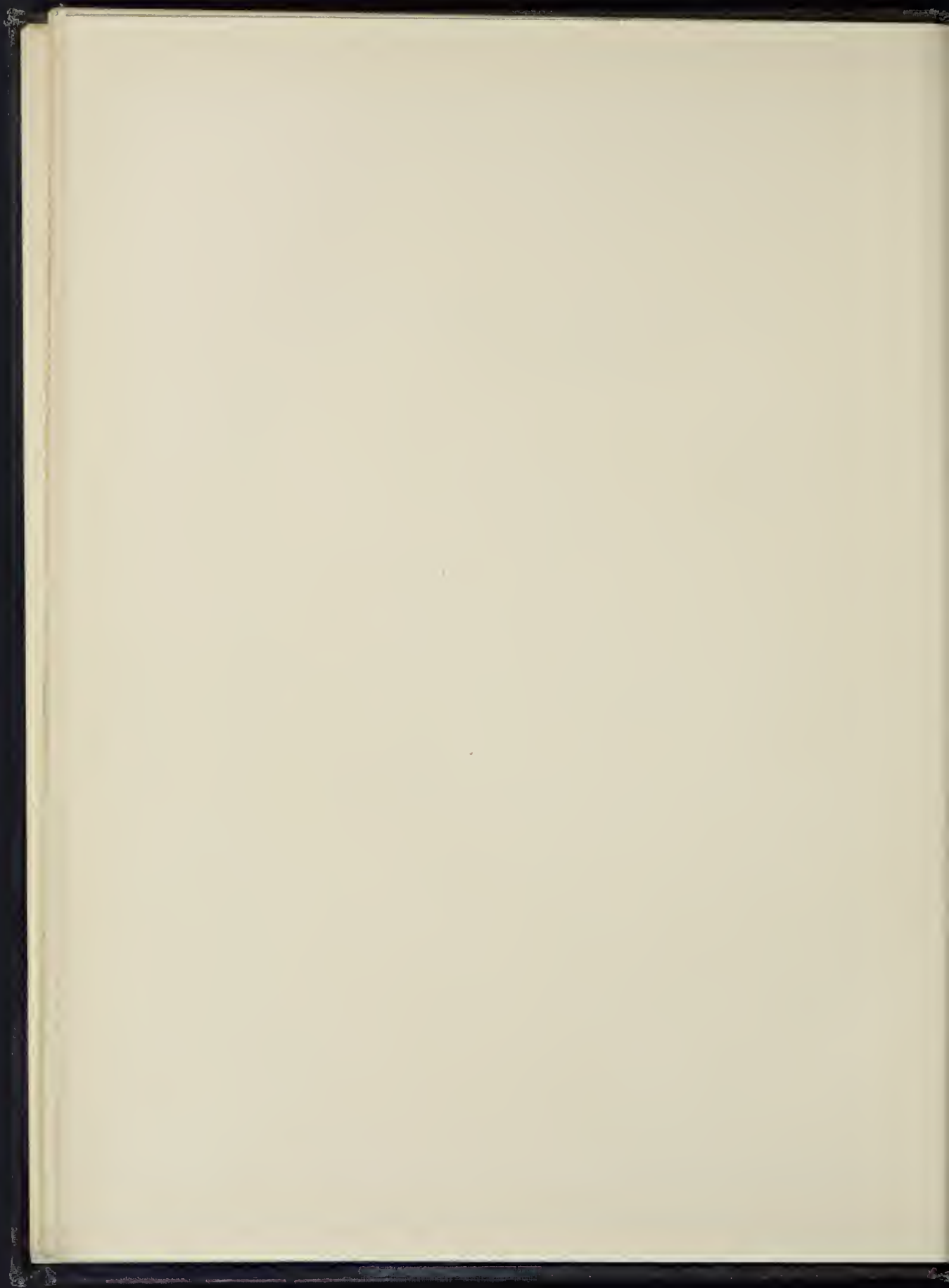
On page 108, last line but one, *for* "Sir Frederick" *read* "Sir Francis Cook."

*Ditto*, on page 111, in first line of Commentary.



# LIST OF PHOTOGRAVURE PLATES

Plate	Catalogue Number
I. HOGARTH. Portrait of a Lady	397
II. TURNER. Windmill and Lock	408
III. REYNOLDS. Alexander, 1st Viscount Bridport	409
IV. HOPPNER (attrib. to). Portraits of Two Sisters	414
V. FRANÇOIS CLOUET. Portrait of Diane de Poitiers	426
VI. NICOLAS POUSSIN. Floral Offering to Hymen	428
VII. WATTEAU. Two Figures by Candlelight	437
VIII. HUBERT VAN EYCK. The Three Marys at the Sepulchre	453
IX. GOOSSEN VAN DER WEYDEN. The Story of St. Catherine	455
X. HERRI MET DE BLES. St. Joseph and the Suitors	466
XI. HERRI MET DE BLES. The Nativity	467
XII. FLEMISH SCHOOL, circ. 1520. Portrait of a Man	469
XIII. HOLBEIN THE ELDER. Portrait of a Lady	477
XIV. DÜRER. The Madonna of the Iris	481
XV. DÜRER. The Procession to Calvary	482
XVI. EARLY PORTUGUESE SCHOOL. The Mystic Marriage of St. Catherine	492
XVII. EL GRECO. Christ Driving the Money-changers out of the Temple	495
XVIII. VELAZQUEZ. An Old Woman Frying Eggs	499
XIX. VELAZQUEZ. Portrait of Calabacillas	500
XX. VELAZQUEZ (attrib. to). A Spanish Beggar	501
XXI. ALONSO CANO (attrib. to). The Assumption of the Virgin	514
XXII. VALDES LEAL. St. Bonaventura (so-called)	517
XXIII. MURILLO. Christ, after the Flagellation	521
XXIV. GIORGIONE-TITIAN. Portrait of Caterina Cornaro	536
XXV. GUARDI. Landscape Capriccio	541
XXVI. REMBRANDT. Portrait of a Boy, probably his son Titus	544





# LIST OF COLLOTYPE REPRODUCTIONS

	Catalogue Number
ENGLISH (or French) SCHOOL. Portrait of a Knight of the Order of the Golden Fleece	392
ENGLISH (School of Vandyck). Portrait of a Lady	393
SIR PETER LELY. Lady Denham	394
HOGARTH. A Family Party	398
HOGARTH. The Sleeping Congregation	399
PHILLIP MERCIER (?). Sir Robert Walpole	400
RICHARD WILSON. Atalanta and Meleager	401
RICHARD WILSON. A Distant View of Rome	402
RICHARD WILSON. A Classical Landscape	403
GAINSBOROUGH. A Young Lady	404
GAINSBOROUGH. The Fallen Tree	405
JOHN HENRY MÜNTZ. A View from Richmond Hill	406
TURNER. The Fifth Plague of Egypt	407
REYNOLDS. The Inspiration of St. John	410
REYNOLDS. A Lady in Mob Cap	411
REYNOLDS (attrib. to). Lady Mary Noel	412
ENGLISH SCHOOL, xviii <sup>th</sup> cent. An Old Lady taking a pinch of Snuff	413
ISAAC POCOCK. Viscount Trafalgar	415
ISAAC POCOCK. Lady Charlotte Nelson	416
ENGLISH SCHOOL, circ. 1810. William, Earl Nelson	417
SCHOOL OF PROVENCE, circ. 1480. St. Peter	422
EARLY FRENCH SCHOOL. The Resurrection	423
BURGUNDIAN SCHOOL, circ. 1450. Portrait of a Gentleman	424
BURGUNDIAN SCHOOL, circ. 1450. Mary Magdalen	425
NICOLAS POUSSIN. The Mystic Marriage of St. Catherine	429
NICOLAS POUSSIN. The Rape of the Sabine Women	430
NICOLAS POUSSIN. The Plague at Athens	431
NICOLAS POUSSIN. Unknown Subject	432
NICOLAS POUSSIN. A Classical Scene	433

## LIST OF COLLOTYPE REPRODUCTIONS

	Catalogue Number
MATHIEU LE NAIN. Grace Before Meat	435
FRANCISQUE MILLET. Landscape, with Flight of Ahab	436
WATTEAU (manner of). Fête Galante	439
CHARDIN. La Blanchisseuse	440
CHARDIN. La Fontaine	441
CLAUDE. Large Landscape. Sunset	442
CLAUDE. Large Landscape, with Castle and Figures	443
CLAUDE. The Embarkation of St. Paula	444
CLAUDE. The Rest on the Flight into Egypt	445
GREUZE. A Girl in Prayer	448
GREUZE. Head of a Boy	449
GASPARD POUSSIN. Large Landscape	450
GRANET. The Interior of a Sacristy	452
ROGIER VAN DER WEYDEN (School of). Madonna and Saints	454
SCHOOL OF ANTWERP, circ. 1520. The Annunciation	456
EARLY FLEMISH SCHOOL. The Madonna and Child	457
EARLY FLEMISH SCHOOL. A Triptych	459
EARLY FLEMISH SCHOOL. The Madonna "with the Cherries"	460
FLEMISH IMITATION OF THE LOMBARD STYLE. Madonna and Child	461
EARLY FLEMISH SCHOOL. The Madonna and Child	462
ISENBRANDT. The Virgin and Child with Angels	463
MEMLINC (School of). Portrait of a Man	464
THE MASTER OF THE DEATH OF MARY. The Holy Family	465
MABUSE. Hercules and Omphale	468
VAN ORLEY. The Holy Women and St. John at the Foot of the Cross	470
VAN ORLEY. A Diptych	471
PATINIR. The Reading Magdalen	472
VERMEYEN. The Battle of Pavia	473
LATER FLEMISH SCHOOL. The Adoration of the Magi	474
LUKAS CRANACH. The Three Graces	475
LUKAS CRANACH. Venus and Cupid	476
SCHOOL OF ULM. Repose on the Flight into Egypt	478
SCHOOL OF MELCHIOR FESELEN. Portrait of Ulrich VI.	479
SCHOOL OF AUGSBURG. Portrait of a Man	480
ALBRECHT DÜRER (after). Virgin and Child with St. Anne	483

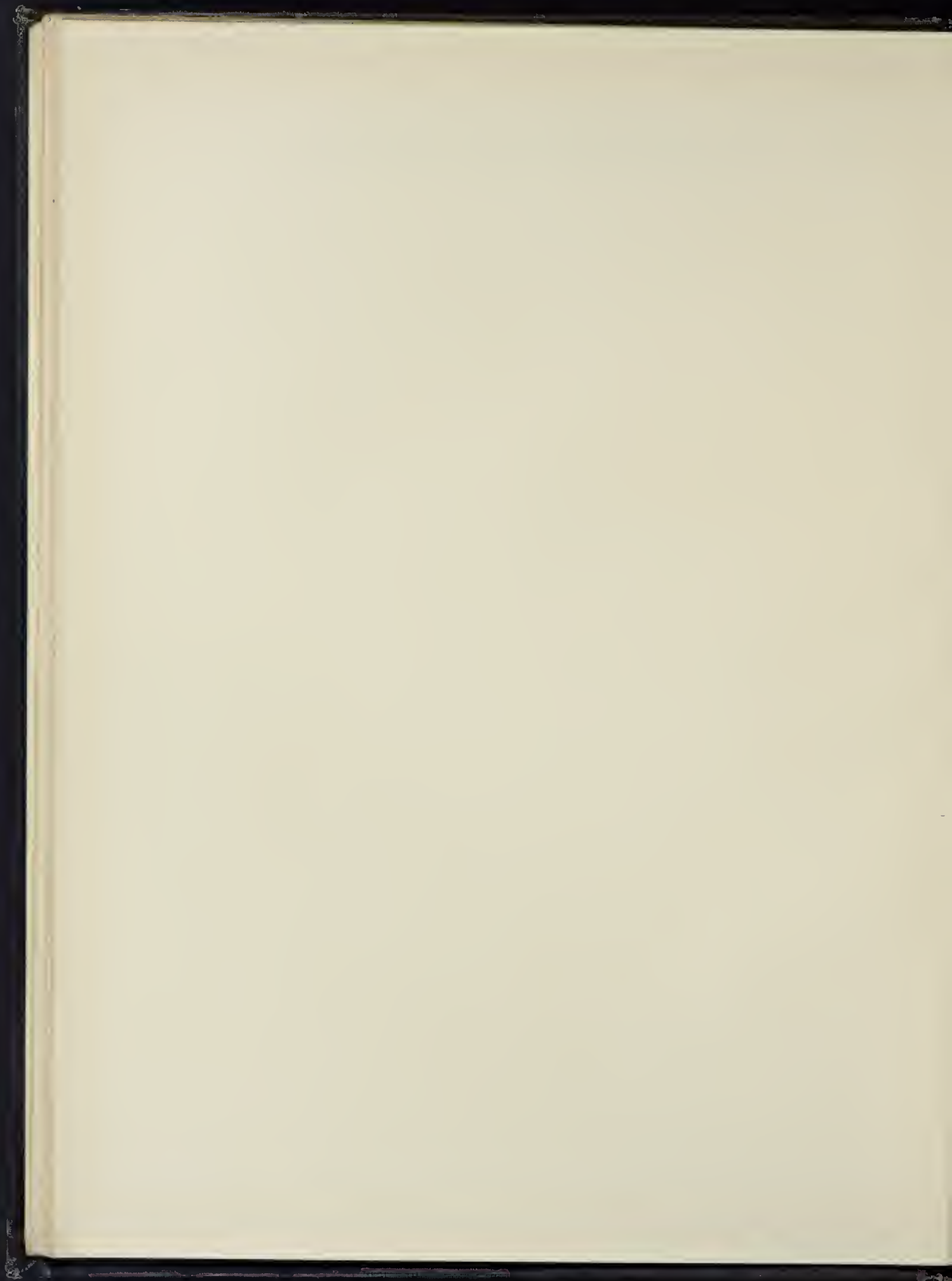
## LIST OF COLLOTYPE REPRODUCTIONS

	Catalogue Number
ROTTENHAMMER (after Dürer). The Feast of the Rose-Garlands	484
GALLEGOS. A Retablo. (Part I.)	485
GALLEGOS. A Retablo. (Part II.)	486
GALLEGOS. Supper in the House of Simon. Detail	486
GALLEGOS. The Resurrection. Detail	486
GALLEGOS. The Last Judgment. Detail	486
GALLEGOS. St. Bartholomew and St. John	487
GALLEGOS. St. Mark and St. Thomas	488
GALLEGOS. St. Andrew and St. Peter	489
GALLEGOS. Chaos. Detail	489A
JUAN DE FLANDES. St. Michael and St. Francis	490
VASCO FERNANDEZ. Pietà. A Triptych	491
PEDRO CAMPAÑA. The Crucifixion	494
EL GRECO (attrib. to). The Baptism of Christ	496
MORALES. The Man of Sorrows	497
PACHECO. Portrait of a Knight of Santiago	498
VELAZQUEZ (attrib. to). Dona Mariana of Austria	502
VELAZQUEZ (attrib. to). Portrait of Velazquez	503
SPANISH SCHOOL, 17th cent. The Larder	504
SPANISH SCHOOL, circ. 1600. A Cavalier	505
SPANISH SCHOOL, circ. 1670. The Immaculate Conception	506
SPANISH SCHOOL, late 17th cent. The Innkeeper's Wife	507
DEL MAZO (attrib. to). Portrait of the Widowed Queen Mariana	508
CARREÑO. Portrait of Charles II. of Spain	509
CARREÑO. Portrait of a Corregidor of Madrid	510
FRAY JUAN RIZI. A Young Cavalier	511
ALONSO CANO. The Immaculate Conception	512
ALONSO CANO. Tobias and the Angel	513
CABEZALERO. The Inspiration of St. Jerome	518
PEREDA. St. Jerome	519
HERRERA THE YOUNGER. St. Francis in Ecstasy	520
MURILLO. The Magdalen	522
MURILLO. Ecce Homo	523
MURILLO. The Virgin	524
MURILLO. The Crucifixion	525

## LIST OF COLLOTYPE REPRODUCTIONS

	Catalogue Number
MURILLO. St. Joseph and the Holy Child	526
MURILLO (attrib. to). Portrait (so-called) of the Painter	529
COSIMO TURA. The Crucifixion	535
ITALIAN SCHOOL (? after Moroni). Caterina Cornaro	537
TINTORETTO. Portrait of a Venetian Senator	538
ANNIBALE CARRACCI. Polyphemus and the Sea-Nymphs	540
MAZZOLINO. Pietà	542

# I. ENGLISH SCHOOL







No. 392.



# ENGLISH (OR FRENCH) SCHOOL

(SIXTEENTH CENTURY)

## 392. PORTRAIT OF A KNIGHT OF THE ORDER OF THE GOLDEN FLEECE

**T**HREE-QUARTER length portrait of a man in a black tunic trimmed with white fur. The tunic has short sleeves and he wears a white and black undershirt. He wears the Order of the Golden Fleece. His gloved left hand grasps his sword; rings on his right hand. He has a light brown beard and moustache, and a black "Clouet" cap with a white feather. A colonnade in the left background; a green-brown curtain looped up in the right background.

Panel, 43½ in. by 33 in. (1.10 m. by 0.83 m.)

Doughty House, First Gallery, No. 26.

Photo Gray 36114.

**P**URCHASED in March, 1871, from George J. France, a dealer, for £150.

The identity of both painter and sitter in this striking portrait has so far baffled discovery. Indeed it is not even certain whether the painting be English or French in origin. The date appears to be about 1550, and the general character of the style recalls François Clouet (1510?-1572). Comparison with the many portraits of the time, which exist chiefly in the Bibliothèque National in Paris and at Chantilly, fails however to establish conviction on this point, or to identify the person represented. There is some resemblance to Henri II. himself, but this is probably generic. The name of Gerlach Flicke has been proposed as the possible painter, but too little is at present known of his style to make the suggestion more than guess-work (see Miss Hervey's articles in the *Burlington Magazine*, 1910, pp. 71 and 147). From its size and its splendid preservation this panel must rank as of prime importance in any study of the portraits of the time, and offers a problem well worth further investigation.

Mr. Lionel Cust has thrown out the suggestion that this may yet be proved to represent William Courtenay, 2nd (titular) Earl of Devon, who was killed at the storming of St. Quentin in 1557.

Research has not resulted in tracing any such portrait. Both Walpole (*Anecdotes*) and Lodge (*Portraits*) reproduce a three-quarter length portrait in full front, with an architectural background (as in the present case) of Edward Courtenay, 1st Earl of Devon (born 1526; died 1557 at Padua). They refer to it as figuring in the collection of the Duke of Bedford. It is a significant fact that there is a certain similarity in the type of head and the very unusual pose of the Woburn and Richmond portraits. See also Mr. L. Cust's article in the *Walpole Society's Portfolio*, vol. ii, p. 14, plate ix, where he deals with the painter Hans Eworth by whom the Woburn picture may have been painted.

Mr. A. van de Put, of the Victoria and Albert Museum, has kindly added the following note:

"Owing to the absence or inaccessibility of any record of the lineaments of certain knights of the Golden Fleece, it is easier to say who the person may be than who he is.

"That the portrait represents an Englishman is impossible: the only British knights of the Order, until comparatively modern times, were Henry VII. (1491), Henry VIII. as prince of Wales (1505), and James V. of Scotland (1519).

"The personage wears the *Touison* hanging, not from

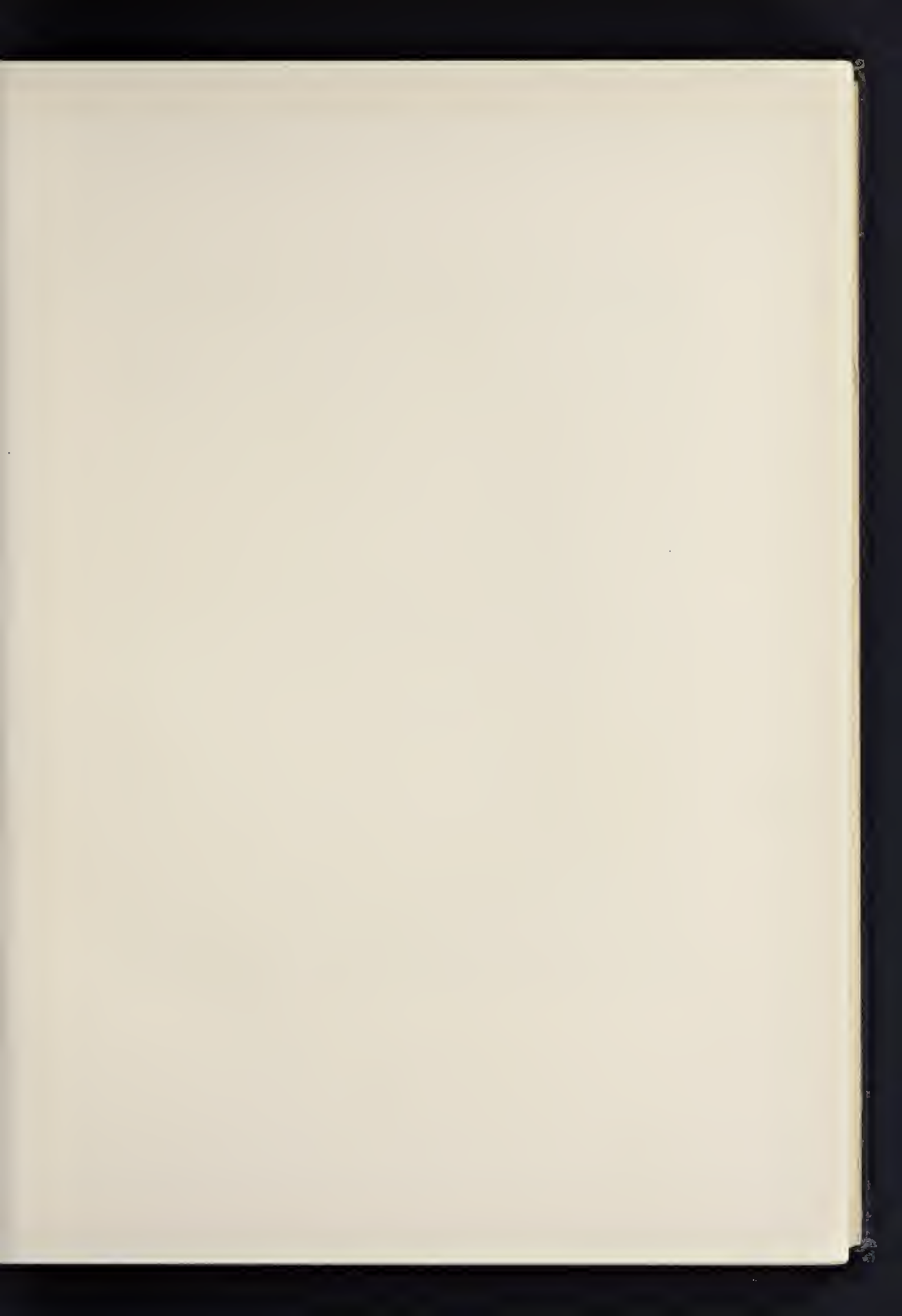
Cook sale, Sotheby  
25 June 1958 (1081)  
as 7 Panels.  
£520 Agreed

the collar of the Order but from a ribbon, which departure from the usage prescribed in the original statutes was sanctioned at the Brussels chapter in 1516.

"Dating the costume about 1540-50 (*cf.* the jewelled doublet in the portrait at Cassel identified by Carl Justi as Garci Laso de la Vega, d. 1536), the probable age of the man would indicate that he received the Fleece at the twentieth chapter of the Order at Utrecht in 1545, rather than the nineteenth, held at Barcelona in 1519, or the twenty-first, at Antwerp in 1555. Twenty-two knights were elected in 1545,

to bring the number up to the total of fifty prescribed in 1516."

E. E. Dorling independently confirms the above statements, and compares the style of dress in this picture with that of Philip IV. (No. 633 at Hampton Court, there attributed to Sir Antonio Mor), which would appear to date 1547-49. This gives an approximate date for the Richmond picture. Of that date the choice would have to be made among some twenty knights of the Order of the Golden Fleece, whose age would approximate to that of the person here represented.





No. 393

# ENGLISH SCHOOL

(SCHOOL OF VAN DYCK)

*For life and bibliography of Van Dyck, see vol. II.*

## 393. PORTRAIT OF A LADY

**T**HREE-QUARTER length, life-size, turned three-quarters to the left. In a black dress and mantilla, white kerchief, and white lace at the neck. Plain gold ring on her left thumb.

*Canvas*, 34 in. by 27 in. (0.86 m. by 0.68 m.)

Doughty House, Garden Gallery, No. 198.

Photo Gray 32558.

*Cook sale, Somers  
25 (Jan 1958) (69)  
a Walker £50  
Mr Carr*

# SIR PETER LELY

(DUTCH-ENGLISH SCHOOL, 1618-1680)

**P**IETER VAN DER FAES, a native of Soest, was apprenticed to F. P. de Grebber at Haarlem, in 1637. He came to England four years later. His reputation rose steadily during the Commonwealth and, having received the patronage of Charles II, by whom he was knighted, he earned both fame and fortune. By the moment that he became Court Painter to the King he had passed out of the influence of Van Dyck's style. His professional advancement enabled him to form a collection of paintings and other works of art, as well as to lend large sums of money to the King and to Parliament. Only a proportion of the carvases which have at different times been assigned to him are really from his hand.

## 393. PORTRAIT OF LADY DENHAM

**T**HREE-QUARTER length, life-size, seated portrait in full front. She wears a bright amber-yellow dress of the period, with white sleeves full to the elbows and turned back. Sitting on a stone seat in a garden, with her right hand before her, she rests her cheek against the fingers of her left hand. She has fair hair, ringlets are on her forehead, and curls fall on to her neck. A pink curtain on the right; branches of a tree over her head; a landscape background to the left.

*Canvas*, 50 in. by 39 in. (1.27 m. by 0.99 m.)

Doughty House, First Gallery, No. 24.

Photo Gray 36068.

**P**URCHASED in 1874. Miss Elizabeth Brooke (1648?-1667) and her sister Frances, afterwards Lady Whitmore, were, according to de Grammont, "faites pour donner de l'amour, et pour en prendre." Their profligate uncle Digby, Earl of Bristol, who was then intriguing against the influence of Lady Castlemaine, introduced them at Court in the hope that one or both of them would "captivate the heart of the versatile Charles." But Lady Castlemaine prevented the accomplishment of the Earl's hopes. Miss Elizabeth next attracted the notice of the Duke of York, but in the midst of these amours she was, by the intervention of her friends, married in 1665 to Sir John Denham. She was then about 18 years of age, while he was a widower, and about 50 years old. De Grammont is clearly in error in giving his age as 79, and describing him as "ancient and limping." It is true that he had lived a profligate life, and had wasted the great part of his family estates at Egham by gaming, while the rest were confiscated during the civil war. This disproportioned union covered him with ridicule, which increased as his young wife became more and more the

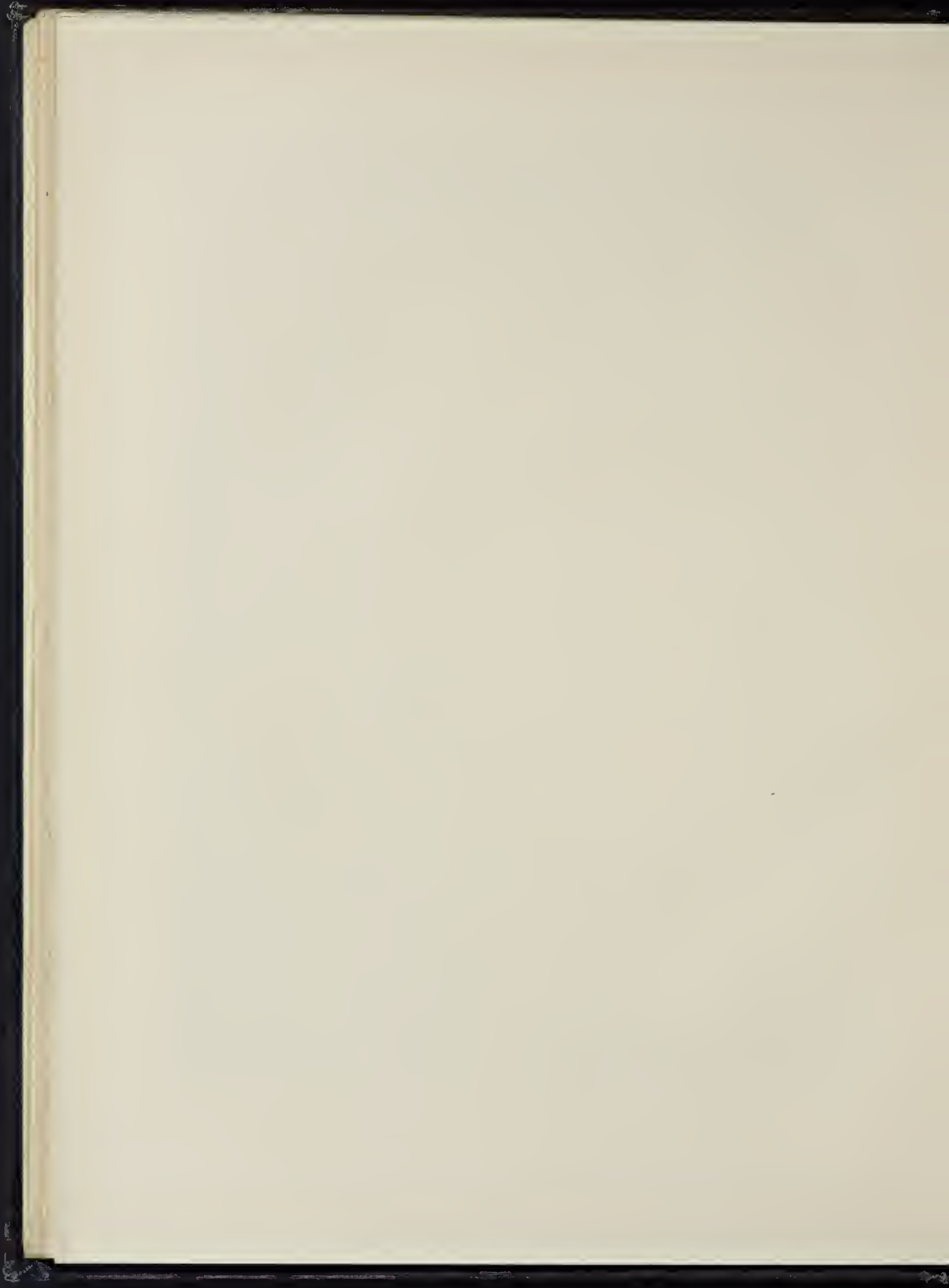
object of the open assiduities of the Duke of York. Lady Denham openly declared that she would not "go up and down the privy stairs, but would be owned publicly." The Duke, nothing loath, accordingly visited her publicly and in state, although Denham became almost frantic with jealousy, and, smarting under this disgrace, was seized with "a short fit of madness." Marvell, however, says that this illness was caused by an accidental blow on the head. The scandal became more generally known when Lady Denham was seized with a sudden indisposition and expired on January 7, 1667, in her twenty-first year. The popular belief was that she had been poisoned by "ce vieux scélérat Denham," and it was said that the poison was contained in a cup of chocolate. The post-mortem examination, it is recorded, showed no trace of the "mortal chocolate." In the end the fury of the populace was appeased by a sumptuous funeral at St. Margaret's, Westminster. Sir John, a poet who became Surveyor of Buildings to the King, survived his wife two years.

In the Royal Collection at Hampton Court (1910 *Catalogue*, No. 230) there is another

Sheffield  
(Macham bequest  
1915)



*No. 394.*





portrait of her by Lely, who has represented her in a deep yellow dress and holding a basket of flowers in her lap. (See also E. Law: *Royal Gallery of Hampton Court*, 1898, p. 80.) Mrs. Jameson: *Beauties of the Court of Charles II*, 1838, vol. i, pp. 147-156, claims that, "except the portraits of Miss Hamilton and Lady Belasys, there is not one among the Beauties at Windsor [now transferred to Hampton Court] that can be compared to this picture of Lady Denham [in the Royal collection], either for delicacy of execution, or splendour of colour. . . . Her complexion is fair, but glowing and fresh like a full-blown flower."

That picture was engraved by T. Wright.

The reproduction of an octagonal bust length portrait in Antoine Hamilton's *Mémoires du Comte de Grammont*, 1811, vol. ii, p. 98, is probably from the same picture.

A nearly full-length portrait of Lady Denham,

represented with her right hand falling by her side and resting on a water-jar, while her left is raised to her shoulder, was engraved by T. Uwins after Lely for Dibdin's *Ædes Althorpianae*, 1822, vol. i, p. 250. She is said in the text to be shown in a light blue mantle and a straw-coloured gown.

Another portrait by Lely was lent by R. Myddelton Biddulph to the Wrexham Exhibition, 1876, No. 313.

Earlom and C. Turner: *Portraits of Illustrious Characters*, No. 30, contains an engraving from an oval portrait of Lady Denham "from an original miniature in the possession of Henry Constantine Jennings, Esq."

*Dictionary of National Biography*, vol. v, p. 796. The portrait in this collection must have been painted in 1665-66, possibly before she was married.

# SIR PETER LELY

(ATTRIBUTED TO)

## 395. PORTRAIT OF EDWARD MONTAGU, EARL OF SANDWICH

**T**HREE-QUARTER length figure, smaller than life-size, standing three-quarters to the left. In a bronze brown loose robe, white sleeves, cuffs, cravat and long-bottomed wig. The right hand is raised to the breast, the left placed on the hip. He is clean-shaven. The figure casts a shadow on the plain brown wall on the right.

*Canvas*, 11½ by 10 in. (0.29 m. by 0.25 m.)

Doughty House, First Gallery, No. 29.

**D** ICTIONARY of *National Biography*, XIII, 679-684. Edward Montagu (b. 1625) was an eminent general, an admiral and a statesman. He commanded the fleet which brought back Charles II. At the restoration he was created Earl of Sandwich. He became a Knight of the Garter, and Vice-Admiral of England, and fell in an action with the Dutch in Sole Bay, May 28, 1672.

The Earl of Sandwich lent to the National Por-

trait Exhibition, 1866, No. 829, a full-length portrait by Lely of the first earl, standing at full length and turned towards the left. *Canvas*, 87 in. by 51 in. It was also seen at Leeds in 1868.

At Hampton Court (No. 11) there is a portrait of him, also by Lely, seen at half-length, holding a baton in his right hand and his left on a mortar; a ship in the left background.

Another Lely portrait, turned three-quarters to the right, is at Greenwich.

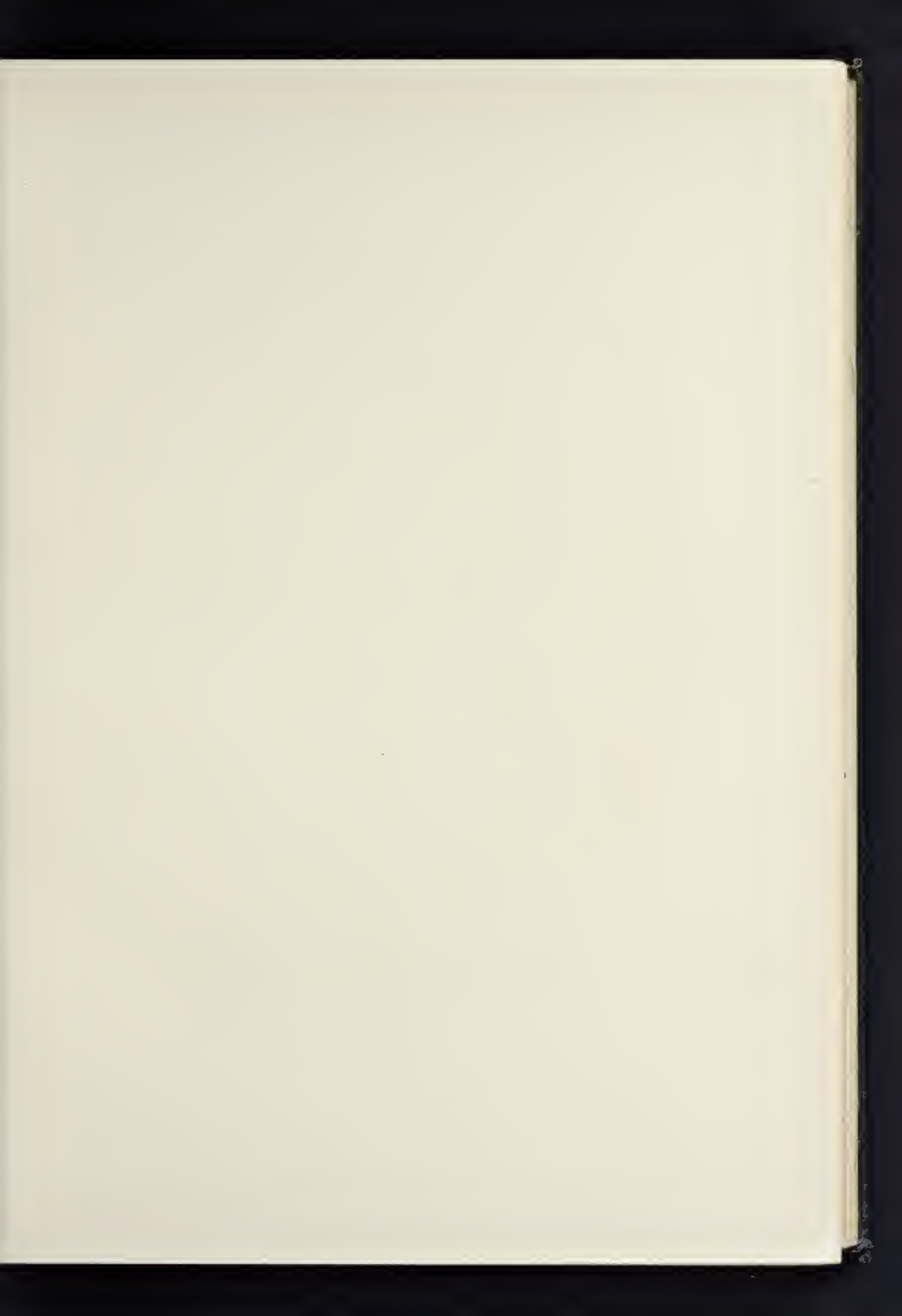
## 396. PORTRAIT OF EDWARD HYDE, EARL OF CLARENDON

**T**HREE-QUARTER length figure, smaller than life-size, standing three-quarters to the left. In a black robe, flat lace collar and cuffs tied round with black ribbon. He has a small moustache. The fingers of his left hand are extended, and he wears a sword at his side. A yellow curtain is in the left background, and a column in the right.

*Canvas*, 11½ in. by 10 in. (0.29 m. by 0.25 m.)

Doughty House, First Gallery, No. 30.

**D** ICTIONARY of *National Biography*, X, 370-389. Edward Hyde, Lord Chancellor Clarendon (b. 1609), statesman and historian. He was Chancellor of the Exchequer in 1643 and in 1658 was constituted Lord Chancellor. He lost favour in 1667, and died in exile in Rouen in 1674. A traveller who saw him in Rouen in 1668 described him as "a fair, ruddy, fat, middle-statured, handsome man." The Sutherland *Clarendon* in the Bodleian Library contains over 50 engraved portraits of him. The Earl of Clarendon lent to the National Portrait Exhibition, 1866, No. 893, a half-length seated portrait of him, by Lely, with the Great Seal before him. *Canvas*, 49 in. by 39 in. The Earl of Home sent another to Burlington House in 1872, and the Bodleian Library contributed another to the Oxford Exhibition in 1905.





*Portrait of a Lady.*

. 1. 257

# WILLIAM HOGARTH

(1686-1764)

**T**he engraver, painter, and satirist, Hogarth is one of the most original and powerful of the English artists. His work is characterized by a keen sense of observation and a mastery of the human form. He is best known for his series of engravings, *Industry and Idleness*, *Marriage à la Mode*, and *The Four Stages of a Great Man's Life*. His paintings, such as *St. James's Place* and *The Stables at St. James's*, show his skill in depicting the social hierarchy of 18th-century London.

## 177. PORTRAIT OF A LADY

**B**orn in 1686, Hogarth was the son of a bookseller and a painter. He was educated at St. John's School in London and spent his early years in the family business. He began his artistic career as an engraver, and his first major work was the engraving of the *Four Stages of a Great Man's Life* in 1727. This work, which depicts the rise and fall of a man from a poor apprentice to a powerful statesman, is one of his most famous and influential pieces.

**T**he portrait of a lady, which is a reproduction of an oil painting by Hogarth, shows a woman in a rich, 18th-century dress. The woman is depicted in a three-quarter view, looking slightly to the right. Her hair is styled in a large, elaborate bun, and she wears a high-collared gown with intricate detailing. The background is a simple, light-colored wall, which emphasizes the figure and her attire. The painting is a fine example of Hogarth's skill in capturing the essence of a person and their social status.



# WILLIAM HOGARTH

(ENGLISH SCHOOL, 1697-1764)

**T**HIS intensely individual thinker and original painter and engraver is to be ranked high in the generation which preceded the coming of the great 18th century painters, who are generally, but mistakenly, termed "the Early English School." He was born in London, and after much privation and persistent endeavour achieved considerable success before taking up his residence in Leicester Fields (now Leicester Square). He dis-

daind what he thought were the Old Masters, but he none the less had the strength of mind to cut himself adrift from the mannerisms of the time of Lely, Kneller and their heterogeneous followers. His claim to fame is to be based rather on his contempt for the decadent art of England in the 17th century than on such productions of his as have been criticised as "the chronicle of scandal and the history-book of the vulgar."

## 397. PORTRAIT OF A LADY

PLATE I. (SOMETIMES CALLED SARAH MALCOLM)

**B**UST length, turned three-quarters to the left, smaller than life size, in a brown dress, a white fichu, and a white cap which hides her ears. She is about 45 years of age, has a face full of character, and dark blue eyes.

Canvas, 22 in. by 18 in. (0.55 m. by 0.45 m.)

Doughty House, First Gallery, No. 31.

Photo Anderson 18442.

**T**HE provenance, as well as the title, of this picture call for detailed enquiry. As we shall see, there is no foundation for the tradition that this rather hard-featured and unsympathetic lady is to be identified as Sarah Malcolm. In any case, we can disprove the assertion that this is the painting which is mentioned in Walpole's *Anecdotes*, and which was then at Strawberry Hill. Walpole's "Portrait of Sarah Malcolm who was hanged for murdering her mistress and two other women in the Temple" represented her as "sitting at a table in Newgate with popish beads before her. This was drawn by Hogarth the day before her execution, and she had put on red to look the better." (See *Description of the Villa of Mr. Horace Walpole, at Strawberry Hill*, 1784, p. 428.)

Again, Walpole in his *Anecdotes* (See Dallaway and Wornum's edition, 1849, Vol. III., p. 740), describes his painting of her in his *Catalogue of Mr. Hogarth's Prints, Class II. Portraits*, as follows:—

"No. 4. Sarah Malcolm. Executed in 1732 [the correct date was March 7, 1733] for murdering her mistress and two other women; drawn in

Newgate. *W. Hogarth (ad vivum) pinxit et sculpsit.* This woman put on red to sit to him for her picture two days before her execution. I have the original."

Moreover, it is briefly described in the "Catalogue of the Classic Contents of Strawberry Hill collected by Horace Walpole, 18th day of sale, May 14, 1842, in the Green Closet, No. 72."

We see, therefore, that Walpole owned the original "Sarah Malcolm," that it was a *genre* picture rather than a portrait, that it was painted by Hogarth, that the murderess had "put on red," and that she was represented "sitting at a table in Newgate." As Mr. J. L. Caw has kindly pointed out, "red" may perhaps mean that she rouged her face. Mr. Austin Dobson (*William Hogarth*, 1902, p. 171) seems to have confused some of the issues, but he tells us that Walpole gave Hogarth five guineas for the picture.

Walpole's "Sarah Malcolm" may be that exhibited at the British Institution in 1814, and numbered 118 and 121 in the two arrangements of the exhibition. (That was not an unusual occurrence at the British Institution.) A lengthy biography of the Temple murderess was set out in the

St. James Palace, 1951  
Cook sale, Strawberry Hill  
25 June 1958 (70)  
£1,900 Arneil  
Mr. for Jereen  
A. Arneil, Hull  
1958.

official Catalogue as well as in John Young's *Notes on the Exhibition of the works of Hogarth at the British Institution* in that year. In those days a biographical note on such a subject would make a wide appeal. There would have been little point then in republishing such sensational, but out-of-date, matter, if the work shown had been a portrait of the kind now at Richmond. Unfortunately for us the painting in the 1814 Exhibition was not described, nor were its measurements given. Nor does the Catalogue indicate the name of the exhibitor. However, Mr. Algernon Graves (*A Century of Loan Exhibitions*, vol. ii, p. 520) informs us that it was lent by the Earl of Mulgrave. (By the way, no such picture appears in the Catalogues of the pictures sold out of that collection on May 12, 1832, and April 7, 1838.) But there is absolutely no ground for assuming that the canvas of the 1814 Exhibition was such a bust portrait, turned three-quarters to the left, as we find to-day at Richmond. Yet Sir Frederick Cook's Hogarth portrait was stated—evidently in error—when shown at the Guildhall in 1902, to have been “formerly in the collection of Lord Mulgrave.” The original picture which Hogarth painted of the criminal who had “put on red” for Walpole, whether it ever belonged to Lord Mulgrave or not, has not certainly been traced. If it is not the Edinburgh one, it may have passed to some of his relations, *i.e.*, members of the Phipps family.

From the Walpole original we now pass to that which was “probably copied” from it. John Ireland (*Hogarth Illustrated*, 1793, vol. ii, pp. 295-302) describes the latter portrait of “this sanguinary wretch which Mr. Hogarth painted in Newgate.” It is not the picture in this collection. Ireland says: “To Sir James Thornhill, who accompanied him, Hogarth made the following observation: ‘I see by this woman’s features that she is capable of any wickedness. . . . She has a locked up mouth, wide nostrils, and a penetrating eye, with a general air that indicates close observation and masculine courage; but I do not discover either depravity or cruelty.’”

The print which accompanies the text is inscribed: “From the original picture in the Shakespeare Gallery. Sarah Malcolm. W. Hogarth Pinxit. I. Barlow Sculp.”

Ireland continues: “The portrait from which this print was engraved is remarkably well painted, and is now in the possession of Mr. Josiah Boydell, at Westend. It was probably copied from that which was painted in Newgate and is in the collection of Lord Orford, at Strawberry Hill. It

will not appear extraordinary that Hogarth should have delineated her twice, when we consider that from the print he published there were four copies, besides one in wood which was engraved for the *Gentleman's Magazine*. Thus eager were the public to possess the portrait of this most atrocious woman.”

Ireland does not state, however, what colour Hogarth painted the dress in the Boydell version. Whether it was red or not is a detail of some importance, as in the rather similar canvas by Hogarth at Edinburgh (No. 136; 19in. by 15in.) this noted criminal “wears a white mitch, and a grey gown and a white apron.” (The Catalogue of Boydell's Shakespeare Gallery, sold in May, 1805, does not mention any such picture.) It will not be doubted that the Edinburgh canvas was bequeathed by Mr. C. K. Sharpe to Lady Jane Dundas. (Lady Jane Dundas had exhibited the picture at the British Institution in 1863, No. 168, and at the National Portrait Exhibition of 1868, No. 802, before bequeathing it to the Edinburgh Gallery.)

The Edinburgh Catalogue says that “C. K. Sharpe purchased it at the sale of the Strawberry Hill collection.”

We shall not forget that the *Gentleman's Magazine* for March, 1733 (p. 153)—the month of the unfortunate woman's public execution—contains a very coarse and small print of a bust portrait of her published, as Ireland tells us, by Hogarth. But it is so bad an impression that practically nothing beyond the position of the head and shoulders can be made out. It is difficult to believe from this print, which was clearly intended to satisfy the public taste, that the woman was only 22 years of age at the moment of her execution opposite Mitre Court. Is it on such a superficial and topical counterfeit—it can hardly be termed a likeness—that the portrait of a woman of about 45 years of age, now at Richmond, has ever since 1859 come to pass under a misleading title? For no attempt to identify the woman was made until the Phipps sale in that year, and even then no pedigree was volunteered.

The print in Caulfield's *Remarkable Characters* (1820, p. 55), and that included in Hannay's *Hogarth* (1860, p. 162), as well as ten of the eleven prints of her in the British Museum—all of which are after Hogarth—perpetuate the “seated by a table in Newgate” episode.

O'Donoghue (*Engraved British Portraits in the British Museum*, 1912, vol. iii, p. 143) appears to be in error, possibly by following Mr. Austin Dobson, in referring these ten prints back to a



putative original in the Richmond collection. The eleventh of them shows "her execution in Fleet Street." No print, with of course the exception of that in the *Gentleman's Magazine*, is to be found which corresponds, even in essentials, with the Richmond picture.

"Sir Frederick Cook's 'Sarah Malcolm, the Murderess' is a fine portrait, but one would like to know—Why Sarah Malcolm? She does not recall Hogarth's other version of as cold-blooded a criminal as the Newgate Calendars contain, and in spite of her decided mouth and jaw, her features breathe benevolence."—Sir Walter Armstrong in *The Guardian*, January 8, 1908.

"Of equal beauty and force as the 'Six Servants' in the National Gallery is the 'Portrait of a Lady' (Sir Frederick Cook), in which the mouth and eyes are painted with the most sensitive consummate touch. The firm, haunting glance and bloodless face of this elderly woman are in true relation to the background, and with its simple colour-scheme of browns and whites dominate any other portrait hung near. The history of this portrait would seem to be obscure. In touch the painting is as direct, simple and unflinching as the 'Six Servants,' but it suggests a debt to Dutch influence. We know too little of Hogarth's essays in this or that direction to pronounce, but the handling of the white head-dress and the discoloured tone of the same support the attribution to Hogarth."—Garnett: *Hogarth*, 1902, p. 177.

Having cleared the ground, we can now state with certainty what are the only verifiable facts

regarding Sir Frederick Cook's picture which represents some unknown and unidentifiable lady.

It was in the collection of the Hon. Edmund Phipps (a relation of the Earl of Mulgrave) and, while there, was described by Waagen (*Art Treasures*, 1854, Vol. II., p. 229) as "A very animated portrait of an old woman by Hogarth." It was by that collector lent to the Manchester Art Treasures Exhibition, 1857, No. 20, under the title of "An Old Woman." The subsequent confusion largely arose from its figuring in the sale of the Hon. General Phipps, at Christie's on June 25, 1859, No. 87, as "Portrait of Sarah Malcolm (very spirited)"; it then fetched £52 10s.

It next passed to Mr. J. H. Anderdon, who exhibited it, with the title of "Sarah Malcolm," on three occasions, *i.e.*, at the British Institution in 1862, No. 196; at the National Portrait Exhibition, 1867, No. 370; and at the Royal Academy, 1875, No. 71. At the Anderdon sale at Christie's, May 31, 1879, No. 170, it again appeared with the same title and was sold to Cox for £14 14s. The sale catalogue volunteered the statement, which cannot be verified, that it had been shown at the British Institution in 1814.

Presumably the picture passed into the Richmond gallery at the date of this sale, *viz.*, 1879.

It was lent by Sir Frederick Cook to the Guildhall, 1902, No. 48; to the Whitechapel Art Gallery, 1906, No. 132; to the Royal Academy, 1908, No. 98; and to the Exposition de Cent Portraits de Femmes, Paris, 1909, No. 12.

Reproduced in *Les Arts*, August 1905.

# WILLIAM HOGARTH

(ENGLISH SCHOOL)

## 398. A FAMILY PARTY

Lent 16  
Kenwood 1960  
Cook sale, 19  
March 1965 (101)  
Bt. Paul  
 Mellon, 1965.

**A**N interior with six figures. On the left a man, in blue coat and white knee-breeches, is in earnest conversation with a lady in a red dress; they are seated at a work-table in a corner of the room near a window. More to the right, and under the chandelier, stands a man in dark blue coat and yellow waist-coat; he is talking to a lady in a low-cut white dress. By her side is a man in a brown dress, who sits at the round table on which is a tea-tray. More to the right is the fire-place with a female bust on the overmantel. The sixth figure is a man in dark blue costume and white knee-breeches; he is seated in a red-backed arm chair, and has a spaniel on his knees. On the floor in front a cat is playing with the ball of wool that it has taken from the over-turned work-basket.

Canvas, 21 in. by 29½ in. (0.53 m. by 0.74 m.)

Doughty House, First Gallery, No. 34.

Photo Gray 36089.

**E**XHIBITED at the Guildhall, 1902, No. 53, as "A Conversation Piece."

Exhibited at the Franco-British Exhibition 1908, No. 60, as "A Card Party."

Exhibited at the International Fine Art Exhibition, Rome, 1911, No. 33, as "A Card Party." (Reproduced in the official catalogue.)

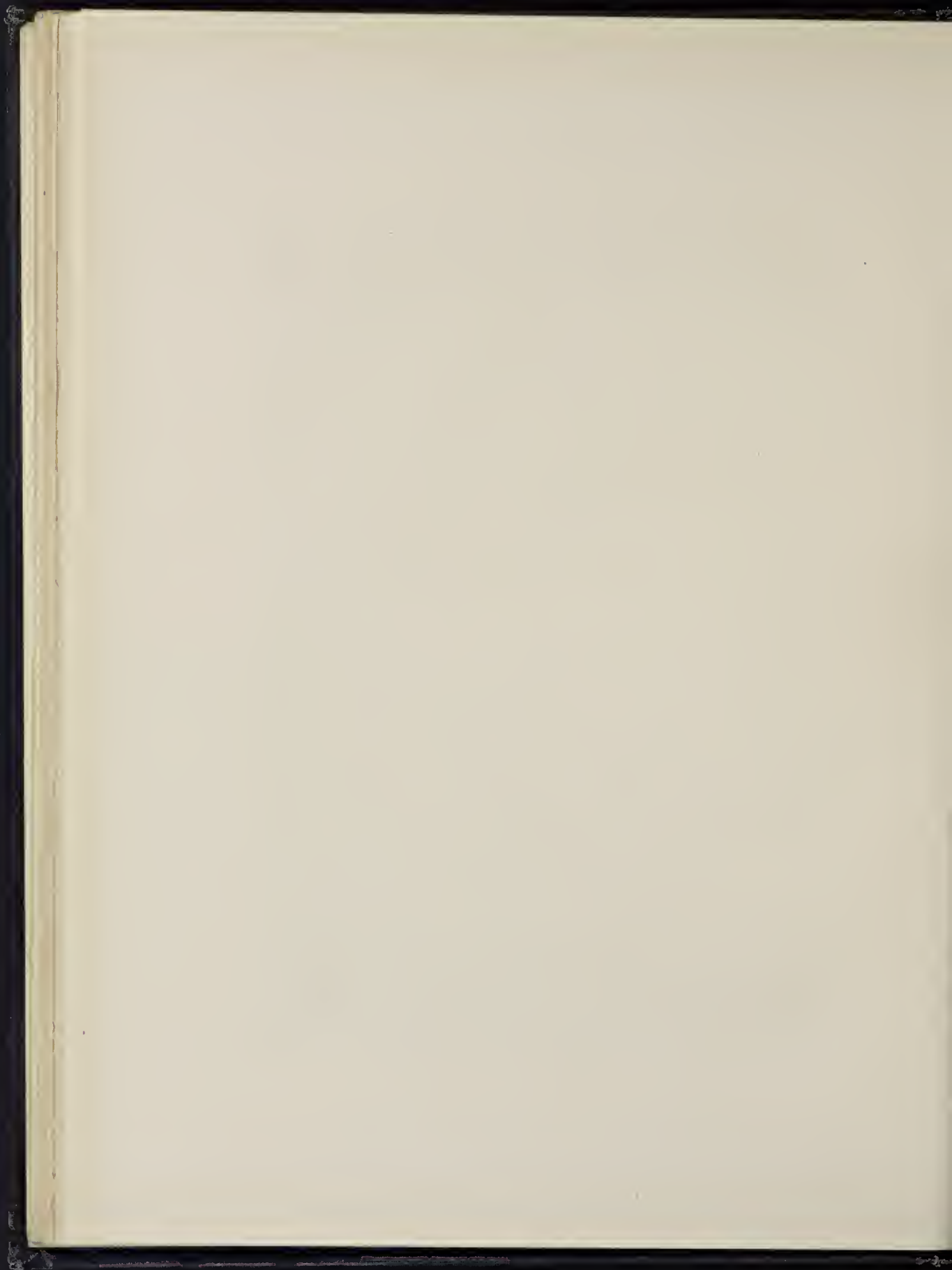
This is unrecognisable among Nichols' *Account of Paintings by Hogarth*, 1833, 369-378.

"Hogarth continued to paint large Conversation Pieces at intervals during his life-time, though these have never been classified or their dates determined. As an example we may mention "A

Family Party" (Sir Frederick Cook), a painting which is maturer and more natural in air and arrangement than several already mentioned. In this the perspective of the chamber—always a strength with Hogarth—is most skilfully treated, and the walls and furniture are in his favourite characteristic key of greyish-green and mellow browns. The thoughtful placid face of the gentleman in the chair is a masterly character study, and the table and tea-things are touched in with the lightest of hands."—E. Garnett, *Hogarth*, 1902, p. 41.



no. 398







*No. 399.*

# WILLIAM HOGARTH

## 399. THE SLEEPING CONGREGATION

**T**HE interior of a Church during the preaching of an extempore sermon, the pulpit being on the left. The clerk, wearing bands, his fingers locked, and fast asleep, is in the desk beneath the preacher. To the left of him, and near the steps leading up into the pulpit, but outside the clerk's pew, are the sexton, with head bowed in slumber, and a woman wearing a cap and having a book on her lap. In a large family pew to the right, but on much lower ground, are other members of this sleeping congregation. Above, and to the left of them, is the altar on which is the church plate, and in the gallery to the right are dimly seen other members of the congregation.

*Canvas, 21 in. by 17½ in. (0.53 m. by 0.44 m.)*

Doughty House Staircase.

Photo Gray 36122.

**B**ELIEVED to have been purchased from Colnaghi in 1881 for £100. Exhibited at Whitechapel, November, 1911, No. 89.

There can be no doubt that this painting, in spite of numerous variations in the composition and slackness of drawing, and a misunderstanding of the planes, had its origin in the well-known painting of the subject which Hogarth executed in 1736. That original (or an exactly similar one) belonged to Sir Edward Walpole, to John Follett, Esq., of the Temple, and to Mr. Jackson, from whose collection it was sold on April 7, 1807 (No. 66) for £20 9s. 6d. It subsequently passed to Thomas Woolner, R.A., in whose sale catalogue, June 12, 1875 (No. 77) it was described as having been "engraved by the artist, and various others." It was acquired by Agnew for £94 10s. It was exhibited at the Grosvenor Gallery, 1888 (No. 20) (21 in. by 17½ in.), and at Glasgow in the same year (No. 379) by Mr. Robert Rankin. At the Rankin sale, May 14, 1898 (No. 41), it was again purchased by Agnew, but for 170 guineas.

The following description by F. G. Stephens of the Rankin picture when at the Grosvenor Gallery, is instructive:—

"This sketch represents the interior of a perpendicular Gothic church, during the reading of the

sermon by the clergyman, who is in the pulpit. His sight being weak, he is compelled to use a reading-glass, so that his progress is tedious, and he looks like one incapable of a moving discourse. He holds the book and pores over the lines. His text, according to the engraving of this design published by Hogarth, is, "*Come unto me all ye that Labour, and are Heavy Laden, and I will give you Rest.* Mat. ii, 28." He has, according to the practice of his time, placed his hat on a nail behind him in the pulpit; a sounding-board is over his head; an hour-glass, then, and long before, used to check the prolixity of preachers, is on a bracket at the side of the desk; it seems to have run out. Except the clerk, all the congregation sleep; he, with his fingers locked, and his spectacles between his thumbs, which are being "twiddled" to beguile the time, leers with a dull sideway glance at the well-developed bust of a young woman in a pew adjoining his seat. She sleeps, holding (in the print) a fan in one hand, and in the other a prayer-book, which is open where she has been reading the service, "*Of Matrimony.*" On the side of the pulpit is written (in the print) "*I am afraid of you, lest I have bestowed upon you labour in vain.*" Gal. iv, 10. Two old women in steeple hats—relics of the old English and Dutch, or so-called Puritan costume—and pinners, sleep while they stand in the

middle of the congregation. Five men sleep soundly in the pews; two more sleep in the gallery, on the front of which, in this print, they have, according to a frequent custom, hung their large, broad-rimmed hats. One of the windows is emblazoned with the arms of the City of London, and the royal escutcheon of England. When the print from this picture was first advertised for sale, it was described as "A Sleepy Congregation in a Country Church." A grotesque flying angel is painted on the wall. An escutcheon attached to a pillar bears a chevron *sable*, between three owls *regardant*.

"The preacher was said to be intended for the Rev. John Theophilus Desaguliers, author of *A Course of Mechanical and Experimental Philosophy*, London, 1763, and other works, of Christ Church, Oxford, M.A.; Lecturer of Hart Hall, Oxford, F.R.S., settled in Westminster, holding various livings, and a Chaplain to the Prince of Wales. He died in 1744. The head does not resemble this clergyman's portrait. The print alluded to bears the publication line, 'Invented, Engraved, and Published October 26th, 1736, by William Hogarth, Pursuant to an Act of Parliament, Price One Shilling.' A later publication is signified by the additional line, 'Retouched and Improved, April 21, 1762, by the Author.'"

Austin Dobson, *Hogarth*, 4th edition, 1907, p. 242, describes the different states in his *Catalogue of Prints by, or after, Hogarth*; he reproduces it at p. 55.

In the *first* state there is no motto under the royal

arms, and the angel over the window to the right smokes a tobacco-pipe; the *second* is the same with darkened shadows; the *third* has the motto, and the pipe is removed; the *fourth* has engraved along the bottom of the left margin: "Retouched and Improved April 21, 1762, by the Author." A copy in mezzotint (19 $\frac{1}{8}$  in. by 12 $\frac{3}{8}$  in.) was issued by Bowles and Carver, of No. 69, St. Paul's Churchyard. Perhaps this is the pirated impression to which Mrs. Hogarth refers in a cautionary advertisement in *London Chronicle* of Feb. 2, 1765, where she says that several copies of it "have been bought in the Print shops by her own servants." (7 $\frac{3}{4}$  in. by 10 in.)

Mr. Edward Garnett, *Hogarth*, 1902, p. 98, seems to accept the present work as Hogarth's own, writing thus:—"The Sleeping Congregation' (1736) belonging to Sir Frederick Cook is a most delicious piece of satiric genre painting, in a style that has no English forbears and no heirs. A direct satire on the Georgian Church, it plays on the morals of the age with a caustic lightness that is almost Voltairean. Far beneath the divine, lost in his discourse, which only reaches the painted angel on the chancel wall, slumbers the heavy-witted, animal-minded congregation. The picture, which is most original in its key of sombre browns and blacks, is handled with a quick, nervous quality of style that proves how perfectly the painter's eye and his satiric humour could fuse in a creation."

There is clear evidence that the painter made considerable alterations as he proceeded.







No. 100

ATTRIBUTED TO

# PHILIP MERCIER

(CONTINENTAL-ENGLISH SCHOOL), 1689-1760

**P**HILIP Mercier (or Le Mercier), born of French parents at Berlin, visited Italy and France before coming to England about 1716 with a reputation as a portrait painter. For a time he enjoyed royal patronage at the Court of George II, but this he lost. After painting portraits and sporting subjects in the north of England, he went to Ireland. Eventually he travelled through Portugal and returned to Berlin. These various influences are difficult to analyse, and it is admittedly difficult to draw up a categorical statement of his art and to identify his works, which seem to pass under various names in the private collections of this country.

## 400. PORTRAIT OF SIR ROBERT WALPOLE, AS MASTER OF THE ROYAL STAGHOUNDS

**T**HREE-QUARTER length, the head to the left. In a long dark blue huntsman's coat and tricorn hat. In his right hand he holds a long whip which rests against his right shoulder; his left grasps the belt from which hangs a strap. A peep of landscape in the right background.

*Canvas*, 50 in. by 40 in. (1.27 m. by 1.01 m.)

Esher.

Photo Gray 36367.

**F**ROM the collection of Viscount Bridport at Cricket St. Thomas, Chard, Somerset. Bought (with other family portraits) in 1912 and now the property of the Hon. Mrs. Herbert Cook.

Sir Robert Walpole (1676-1745), First Earl of Orford, was Prime Minister as well as Master of the Royal Staghounds in Windsor Forest. His recreation was in field-sports, and he is said always to have opened first the letters he received from his huntsman. He kept a pack of harriers at Houghton, and a pack of beagles at his house in the New Park, Richmond, where he used to hunt one day in the middle of each week, as well as on Saturdays. Thus originated, we read, the modern weekly Parliamentary holiday. He retired from office in 1742 and was raised to the peerage. He died three years later. He was twice married.

H. Walpole, *Reminiscences*.

Hardwicke, *Walpoliana*, 1783, p. 10.

*Dictionary of National Biography*, vol. xx, 635-664.

Portraits of Walpole are not rare. The National Portrait Gallery (No. 70) possesses a portrait by

J. B. van Loo of him, to the knees, in the Chancellor of the Exchequer's robes; as well as one of him by Francis Hayman seated in the studio of that artist. The collection of the late Sir Walter Gilbey included one of him with his hunter, groom and dogs by J. Wootton. It was sold June 11, 1915 (No. 417). In the Sydney sale at Chislehurst also was included (June 7, 1915, No. 62) a portrait of Walpole with his groom and hunter by J. Wootton. Another portrait also in hunting dress is at Holland House, painted by Wootton.

The present canvas is superior in handling and different in technique to the works of Wootton. It may perhaps be ascribed to Philip Mercier, that rather elusive artist of about 1740, who settled in England, when Kneller's vogue was so great, and then travelled back by way of Ireland and Portugal to Berlin. In any case it is very near in style to two signed portraits of 1741 both representing John Philips aged 116. One of these is in the collection of Lord St. Oswald at Nostell (No. 223 in the 1915 *Catalogue*), and the other is at Temple Newsam in the possession of the Hon. Edward Wood.

# RICHARD WILSON

(ENGLISH SCHOOL, 1714-1782)

**R**ICHARD Wilson, the first really important landscape painter in British art, exerted by his classic sense of composition an influence which did not meet with the immediate recognition that it deserved. He visited Italy and studied the works of Claude. He was one of the foundation members of the Royal Academy.

## 401. ATALANTA AND MELEAGER

St. James sale 1948.  
Exhib. Birmingham,  
Wilson Exhib. 1948

**U**NDER tall trees in the left foreground is Atalanta, accompanied by her maidens, who are armed with a spear and a bow and arrow. More to the right the hounds, a man on horseback, and a man with a spear are attacking the wild boar of Calydon. Further away, other men with lances are preparing to defend themselves against the boar that is charging at them. Near by is a foaming waterfall. Beyond the wooded ground in the middle distance are fortified buildings on a promontory approached by the four-arched bridge that spans the mountain torrent.

Canvas, 40½ in. by 50½ in. (1.02 m. by 1.28 m.)

Doughty House, First Gallery, No. 32.

Photo Gray 36078.

**A**TALANTA was present at the hunt of the Calydonian boar, which she first wounded, and received the head as a present from Meleager, enamoured of her."—Lempriere.

Exhibited at the Royal Academy, 1903, No. 28.

"How much Turner learnt from Wilson is seen by a comparison of the latter's *Atalanta and Meleager* with the *Fifth Plague of Egypt*, both from Sir Frederick Cook's collection. In both the leading motive of the distance is made up of rectangular

masses of building seen in a pallid light against a dark mass of cloud. And here again the older painter treats it with a refinement and delicacy to which Turner, forcing further the menacing quality of the effect, scarcely attains."—*Athenaeum*, Jan. 17, 1903.

"An elaborate and artificial mistake of Wilson, the inspiration of which, such as it is, comes mainly from Gaspard Poussin."—Sir Claude Phillips in *Daily Telegraph*, Feb. 12, 1903.

*St. James sale 1948. Exhib. Birmingham, Wilson Exhib. 1948*

Pretty certainly =

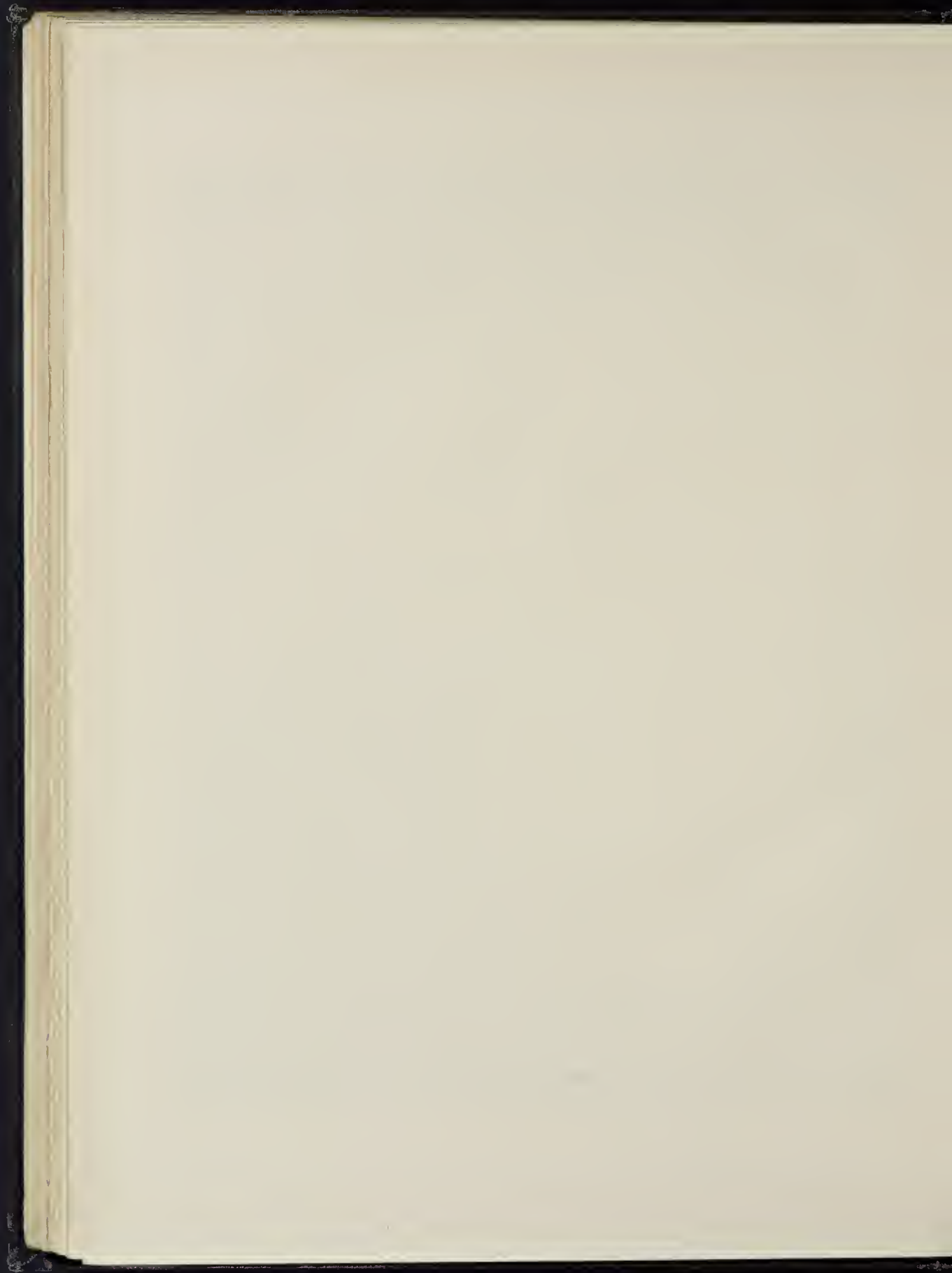
St. James Group sale 2 June 1848 (1) "The Meleager" £178. 10. Double (flight)

Joseph Gault sale, 26 April 1872 (2) "The Meleager" £200. 0. 0

"Meleager hunting the Calydonian boar" 1848 (4) 1/2  
St. James sale 2 June 1848 (1) "The Meleager" £178. 10. Double (flight)



No. 401.







No. 402.



# RICHARD WILSON

(ENGLISH SCHOOL)

## 402. A DISTANT VIEW OF ROME, FROM MONTE MARIO

Sold—  
Wills' Auction 1946.  
Ottawa, N.C.  
Canada, 1948.

**I**N the left foreground is a woman with her three children under tall trees. The Villa Madama, surrounded by trees, is on lower ground to the right. In the centre foreground is a large stone with a mutilated statue leant up against it. We look down from Monte Mario on to the river Tiber, which winds through the valley to the distant city of Rome, in which we discern St. Peter's and the church of S. Trinità de' Monti. Blue hills on the horizon.

Canvas, 45 in. by 54 in. (1.01 m. by 1.37 m.)

Doughty House, First Gallery, No 27.

Photo Gray 36067.

**S**IGNED with the artist's initials.  
Exhibited at the Royal Academy 1903,  
No. 38.

"Another Wilson of great interest . . . is the 'Rome from Monte Mario,' marvellous in its generalising power, and in the reality with which it invests the glorious view of the city, the Campagna, and the distant Alban hills, with Monte Cavo in the distance."—*The Times*, Jan. 3, 1903.

"The 'Rome' is, notwithstanding a certain characteristic want of suppleness in the execution, as majestic and, in its lofty truth, as pathetic a vision of the Eternal City, seen from afar, as art can show."—Sir Claude Phillips in *Daily Telegraph*, Feb. 12, 1903.

"'Rome seen from Monte Mario' is, we should imagine, one of the earliest Wilsons of those shown here (R.A. 1903), though scarcely one of the earliest of the master's landscapes. It already shows easy mastery of a thick and fused impasto—we have seen presumably earlier works in which the paint was a bare scumble over the canvas—but

still it is somewhat precise and careful in the delimitation of the tone masses. It shows already the utmost subtlety in the gradations, as in the beautiful passage of the river, which leads from a half-tone gradually up to the climax of light where a dark foreground silhouette cuts across the reflecting surface of the distant water. In the treatment of the middle distance it shows a complete understanding of Claude's discovery of how to model a whole division of the landscape within a single envelope of tone and colour, and with a delicate *sfumato* which suggests the space of luminous atmosphere that intervenes between it and the spectator's eye . . . It is altogether a work of the most delicate taste and subtle perception. It scarcely reaches the imaginative height, the pervading poetical quality of some of Claude's creations, nor does it show quite such a power of co-ordinated construction, but in recompense it has a more mellow and more expressive surface quality than Claude ever attained."—*Athenaeum*, Jan. 10, 1903.

# RICHARD WILSON

(ENGLISH SCHOOL)

## 403. A CLASSICAL LANDSCAPE

Still in coll. 1948  
Exh. Birmingham  
Wilson Exh. '948

**A** VIEW from rising ground looking over a lake. A ruined building on the right, other buildings on the left. Three figures in the foreground ; hills in the distance ; sunset sky.

*Canvas*, 28 in. by 37 in. (0.71 m. by 0.99 m.)

Doughty House, Drawing Room.

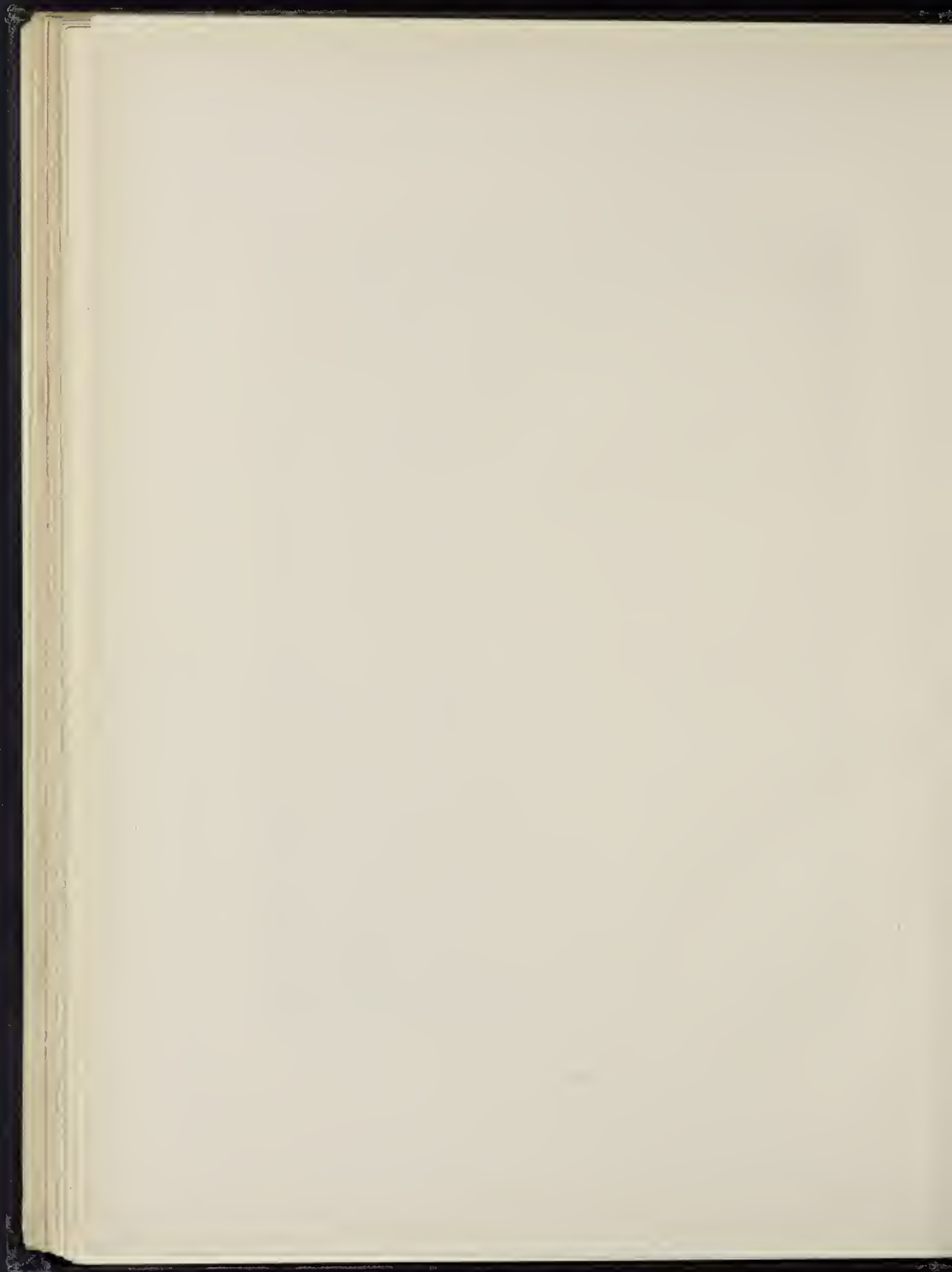
Photo Gray 36087.

EXHIBITED at Burlington House, 1903, No. 10.

*and other good - could all be copy*



No. 403







*No. 101*

# THOMAS GAINSBOROUGH

(ENGLISH SCHOOL, 1727-1788)

**G**AINSBOROUGH, a native of Suffolk, entered upon an artistic career while still a child, and he was, traditionally at least, "a confirmed painter at the age of twelve." Having studied under Hubert Gravelot and Francis Hayman in London, he settled at Ipswich. Before 1760 he took up his residence in Bath, where he enjoyed a great vogue as a portrait painter, although his landscapes were not greatly esteemed. He was a foundation member of the Royal Academy. Although he studied the works of the old masters, especially Van Dyck, he never left England.

## 404. A YOUNG LADY SEATED IN A LANDSCAPE

**S**MALL full-length figure of a young lady, turned three-quarters to the left and sitting on a bank under the branches of two trees that have little foliage. She is in a white and blue low-cut dress, short sleeves trimmed with lace, a white cap and white satin shoes. She holds a book in her right hand. Her left leg is crossed over her right; her right is placed on the ground near the ornamental piece of water, the supply of which is regulated by the large fountain surmounted by a statue. A large house in the background to the right.

Canvas, 28½ in. by 25½ in. (0.72 m. by 0.64 m.)

Doughty House, First Gallery, No. 28.

Photo Anderson 18432.

**T**HIS is one of the earliest of the painter's attempts at portraiture; he was so far unable to visualize the sitter except in a landscape setting. How he was to develop his art in this regard may be noted in the rather later "Lady and Gentleman" in the Dulwich College Gallery (No. 588), while inferior in style is his "John J. Kirby and his Wife" in the National Portrait Gallery (No. 1421). According to Fulcher (*Life of Gainsborough*, p. 31), the artist would have received 3 guineas for such a single portrait as this. The influence of his first master, the Frenchman Gravelot, can here be traced.

a companion picture, and certainly from the same original owner. Both were bought by Sir J. C. Robinson at the sale of Mr. Doehat's pictures, by Phillips, 28 March 1862 (Then for £10.45)  
Sold to T. J. Cook, July 1887

Lent to T. J. Cook  
Nov 1948  
Lent to Kenwood 1960  
Mr. W. M. Paul  
Mullen

# THOMAS GAINSBOROUGH

(ENGLISH SCHOOL)

## 405. THE FALLEN TREE

Wool Acquis. 947.  
Bt from the  
Hug. F. L. Lockhart  
- Acquis. (d. 951)

Bt from Agnew by  
Minneapolis,  
1952.

**A**CROSS the foreground lies the stem of a large oak tree partly stripped of its bark. Near it are two herdsmen and three cows. In the distance are a sandy road, a church and buildings; trees on either side; blue sky with clouds.

*Canvas*, 40 in. by 36 in. (1.01 m. by 0.91 m.)

Doughty House, Drawing Room.

Photo Gray 36093.

**E**XHIBITED at the Grosvenor Gallery (Works of Gainsborough), 1885, No. 190. Exhibited at Burlington House, 1903, No. 13.

From the collection of Dr. Turton, Bishop of Ely. "Still in Gainsborough's Dutch manner, but more accomplished than the would-be Cuyp landscape is Sir F. Cook's delightful picture of 'The Fallen Tree.'"—*Athenæum*, Jan. 10, 1903.

A work of the latter part of the artist's first period. The church is evidently that of Cornard, which, like the ass in the middle distance, comes into the

artist's "Wood Scene, Village of Cornard, Suffolk," in the National Gallery (No. 925).

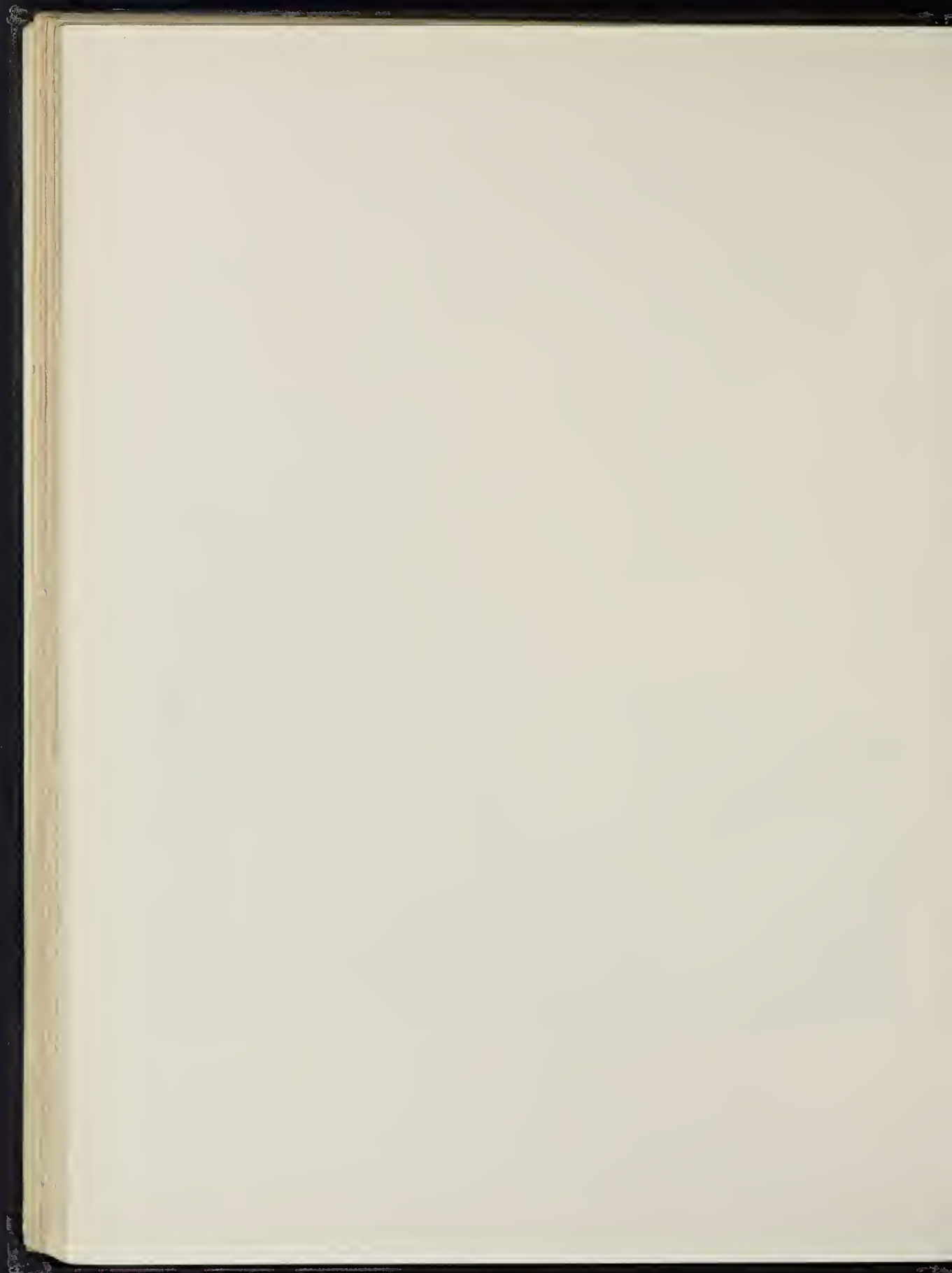
"The landscape art of Gainsborough is the very antithesis of that of Wilson. If in its earlier phases it takes as its chief exemplar the Dutch art of the 17th century, as, for instance, in 'The Fallen Tree,' belonging to Sir Frederick Cook, in its exquisite maturity . . ."—Sir Claude Phillips in *Daily Telegraph*, Feb. 12, 1903.

"'The Fallen Tree' is an excellent example of the earlier date of Gainsborough's art."—*The Times*, Jan. 3, 1903.





No. 405.







No. 400.

# JOHN HENRY MÜNTZ

(WORKING ABOUT 1760)

**T**HIS rarely met with painter is said to have been of Swiss origin. His hard, cold manner of landscape painting found favour with Horace Walpole at Strawberry Hill. He is said to have practised the art of encaustic painting also, and to have etched. He sent five exhibits, which included landscapes and drawings, to the Society of Artists in 1762.

## 406. A VIEW FROM RICHMOND HILL

**O**N the extreme right, opposite an inn at the top of Richmond Hill, stands a red brick house, showing Doughty House as it is to-day. Towards the left the road continues past the site of the modern "Star and Garter" Hotel. In the left distance may be discerned Ham House. The eye follows the river up stream, and on the right looks across a wide expanse of the Thames valley.

*Canvas, 13½ in. by 50 in. (0.34 m. by 1.27 m.)* The two pieces are joined together down the middle of the composition.

Doughty House, Drawing Room.

Photo Gray 36094.

**P**AINTED for Horace Walpole. Formerly in the collection of the Dowager Lady Poulett, and later in the possession of Mr. A. Chancellor of Richmond.

The painting of this historically important view is said to have been suggested by the poem of "Cooper's Hill," written by Sir John Denham in 1643:—

"O, could I flow like thee, and make thy stream  
My great example, as it is my theme!  
Though deep, yet clear; though gentle, yet not dull,  
Strong without rage, without o'erflowing full."

This must be, in colour at least, one of the earliest views of Richmond, and must have been painted among the first of English cultivated landscapes. It would be interesting to know whether it was achieved earlier than the "View on the Thames, near Richmond," by Richard Wilson, which was in the collection of Mr. Knight before passing into that at Fonthill Abbey, out of which it was sold on Oct. 10, 1823.

# JOSEPH MALLORD WILLIAM TURNER

(ENGLISH SCHOOL, 1775-1851)

ONE of the most illustrious painters in the British school was the son of a hairdresser in Maiden Lane, Covent Garden. At the age of 14 he entered the Royal Academy Schools, and the next year exhibited for the first time. Having practised as a wandering topographical draughtsman and a water-colour painter, he began to work in the oil medium. He was elected A.R.A. in 1799 and R.A. three years later, while from 1807 to 1837 he was Professor of Perspective to the Academy. He travelled extensively in the British Isles and on the Continent. He died in Chelsea in 1851.

## 407. THE "FIFTH" PLAGUE OF EGYPT

Still in cat 1952

1955 'The House  
At Insula',  
Indianapolis.

**A**LURID light obscures the buildings of the distant city in Egypt and the Pyramid. In the centre foreground dead camels lie near a splintered tree. The sky is overcast, and we with difficulty discern the incidents of the plague.

Canvas, 49 in. by 72 in. (1.24 m. by 1.82 m.)

Doughty House, First Gallery, No. 25.

Photo Gray 36075.

**P**AINTED for Beckford in 1800.  
Exhibited at the R.A. 1800, No. 206, as the "Fifth Plague of Egypt."

Exhibited at the International Exhibition 1862, No. 268, as the "Seventh Plague of Egypt." Subsequently in the collections of Mr. George Young and the Marquess of Westminster, by whom it was lent to the Royal Academy in 1871, No. 140. Purchased in 1876 from Sir J. C. Robinson for £1,000.

Exhibited at the Guildhall 1899, No. 9.

Exhibited at the Royal Academy 1903, No. 66. Reproduced in *Les Arts* Aug. 1905.

"Turner paints, first of heroic or meditative subjects, the Fifth Plague of Egypt."—Ruskin: *Modern Painters*, 1902 Ed., Vol. v, p. 329.

"'The Fifth Plague of Egypt' is a total failure; the pyramids look like brick-kilns, and the fire running along the ground like the burning of manure." (Ibid. Vol. i, p. 138.)

"The famous 'Fifth Plague of Egypt' displays the master almost at the best period of his powers, marvellous as they were. It is one of the finest of

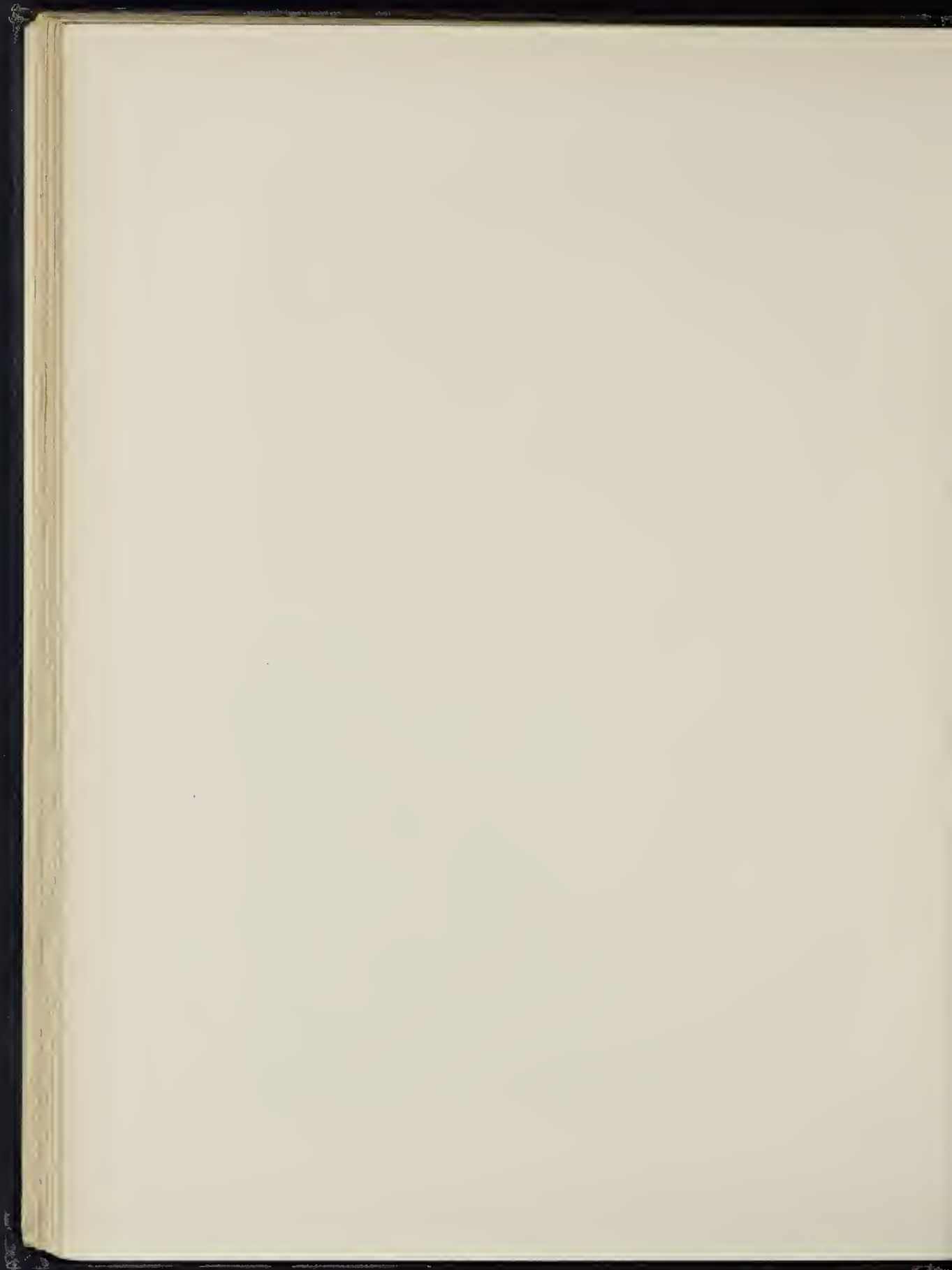
his scenic compositions, and so well known as to need no description; the sentiment and terrible pathos of the subject are conveyed in the grandest mode. Of his prodigious power in painting no better example need be sought. Of his supreme mastery in handling, the dead and shattered tree in the front of the design is a complete manifestation, rough as it apparently is."—*Athenæum*, Jan. 28, 1871.

"We have in 'The Fifth Plague of Egypt' an example of the dignity and power to which Turner had attained even in his early years."—*The Times*, Jan. 3, 1903.

"Turner's 'Fifth Plague of Egypt,' the plague of fire, he was afterwards to make use of for one of the least successful of his *Liber* plates. It is a strange combination of naïveté in the imaginative parts, with vigour in those which depend on memory and experience. The thunderstorm—for so in appearance it is—is well, the Egypt, with its Pyramids and an unauthorised pylon, extremely ill-done. The Pyramids look like tents."—Sir W. Armstrong: *Turner*, 1902, Vol. i, p. 48.



No. 417.





Finberg (*Inventory of Turner Drawings in the National Gallery*, 1909, Vol. i, pp. 117, 171, 176 and 315) shows that a pen and ink study for this picture is to be found in the *Dolbadarn Sketch Book* of 1799 (p. 79); studies for the recumbent nude figure of a woman in the *Studies for Pictures Sketch Book* of 1800-02 (pp. 24-28); and a pen and ink and wash study among the *Miscellaneous Water Colours and Drawings* of 1800-02. A drawing (No. 875) is in the Vaughan Bequest.

"Drawn and etched by J. M. W. Turner, R.A., P.P.; engraved by C. Turner. In the distance the Pyramids, over which lightning is breaking at many points from dark clouds right across the sky; fires running along the ground below. In the left foreground a pool, beside which is a dead horse and rider; on the right two figures."—W. G. Rawlinson: *Turner's Liber Studiorum*, 1906, p. 47, No. 16.

The plague of hail was the seventh, not the fifth, in spite of Turner's title.

"And the Lord said unto Moses, stretch forth thine hand toward heaven, that there may be hail in all the land of Egypt, upon man, and upon beast, and upon every herb of the field, throughout the land of Egypt. And Moses stretched forth his rod toward heaven: and the Lord sent thunder and hail, and the fire ran along upon the ground; and the Lord rained hail upon the land of Egypt." (Exodus ix, 22-23.)

Whatever may be said against the æsthetic attractions of this painting, the difficulty of rendering such a subject must not be overlooked. More important still is the fact that it is among the very earliest of Turner's ambitious undertakings in the oil medium when he was only 25 years of age.

Turner, it will be remembered, painted also a "Tenth Plague of Egypt," which was exhibited at the Royal Academy in 1802. This is now in the National Gallery (No. 470).

# JOSEPH MALLORD WILLIAM TURNER

(ENGLISH SCHOOL)

## 408. THE WINDMILL AND LOCK

PLATE II.

**T**HE Windmill to the left, a white horse standing on the right near large dock leaves, and the lock between. A barge is ready to pass into the lock in its turn. In the middle distance are a woman seated, three men standing, and a black horse. Beyond is a small bridge over the canal. Below the mill, which is approached by a steep ladder, are a cart and a disused mill-stone. Full glow of a golden sunset.

Canvas, 36 in. by 48 in. (0.91 m. by 1.21 m.)

Doughty House, First Gallery, No. 33.

Photo Anderson 18520.

**E**NGRAVED by W. Say in the *Liber Studiorum*. . . . The essence of a windmill, as distinguished from all other mills, is, that

Formerly in the Collection of Mr. John Heugh, and included in his sale April 5, 1874, No. 185 (1,750 guineas).

Exhibited at Burlington House, 1873, No. 69.

Exhibited at the Guildhall, 1899, No. 13.

Exhibited at Bradford, 1904, No. 65.

Exhibited at the Grafton Galleries, 1911, No. 66 (with reproduction).

Reproduced in *Les Arts* August, 1905.

Painted in 1806, and based on a study of Rembrandt's "Mill," which was formerly in the collection of the Marquess of Lansdowne at Bowood, but which since 1911 has been in that of Mr. P. A. B. Widener at Philadelphia, U.S.A. It measures 34 in. by 40½ in.

Ruskin in *Modern Painters* (1902 Ed.), vol. iv, pp. 7-9, chooses this picture as a type of the "Turnerian picturesque" in contrast to Clarkson Stanfield's work:—

"On the whole, the first master of the lower picturesque, among our living artists, is Clarkson Stanfield; his range of art being, indeed, limited by his pursuit of this character. I take, therefore, a windmill, forming the principal subject in his drawing of Brittany near Dol, and beside it I place a windmill, which forms also the principal subject in Turner's study of the Lock, in the

*Liber Studiorum*. . . . The essence of a windmill, as distinguished from all other mills, is, that it should turn round, and be a spinning thing, ready always to face the wind; as light, therefore, as possible, and as vibratory. . . . Now observe how completely Turner has chosen his mill so as to mark this great fact of windmill nature; how high he has set it; how slenderly he has supported it; how he has built it all of wood."

Again Ruskin (vol. v, p. 364) says:—

"Take up the *Liber Studiorum*, and observe how this feeling of decay and humiliation gives solemnity to all its simplest subjects; even to his view of daily labour. I have marked its tendency in examining the design of the Mill and Lock, but observe its continuance through the book."

"It is difficult to think that Turner's picture was not inspired by Rembrandt's well-known 'Mill.' The late Mr. Francis Stevenson, however, an old Collector of the *Liber*, was told by the son of the Rev. Henry Trimmer, Vicar of Heston, near Ealing, one of Turner's earliest and most intimate friends, that it was taken direct from a picture by his father, which he showed to Mr. Stevenson, and which, the latter told me, was almost exactly similar to Turner's. This, however, would not preclude Turner's having desired to rival Rembrandt here, as undoubtedly

Turner's study  
of the lock  
Cook sale, 19 March  
1965 (102)



# JOSEPH MALLORD WILLIAM TURNER

(1791-1842)

## 108 THE WINDMILL AND LOCK

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**T**he windmill in the foreground is a watermill, and the lock is a canal lock. The scene is a typical English landscape of the early 19th century.

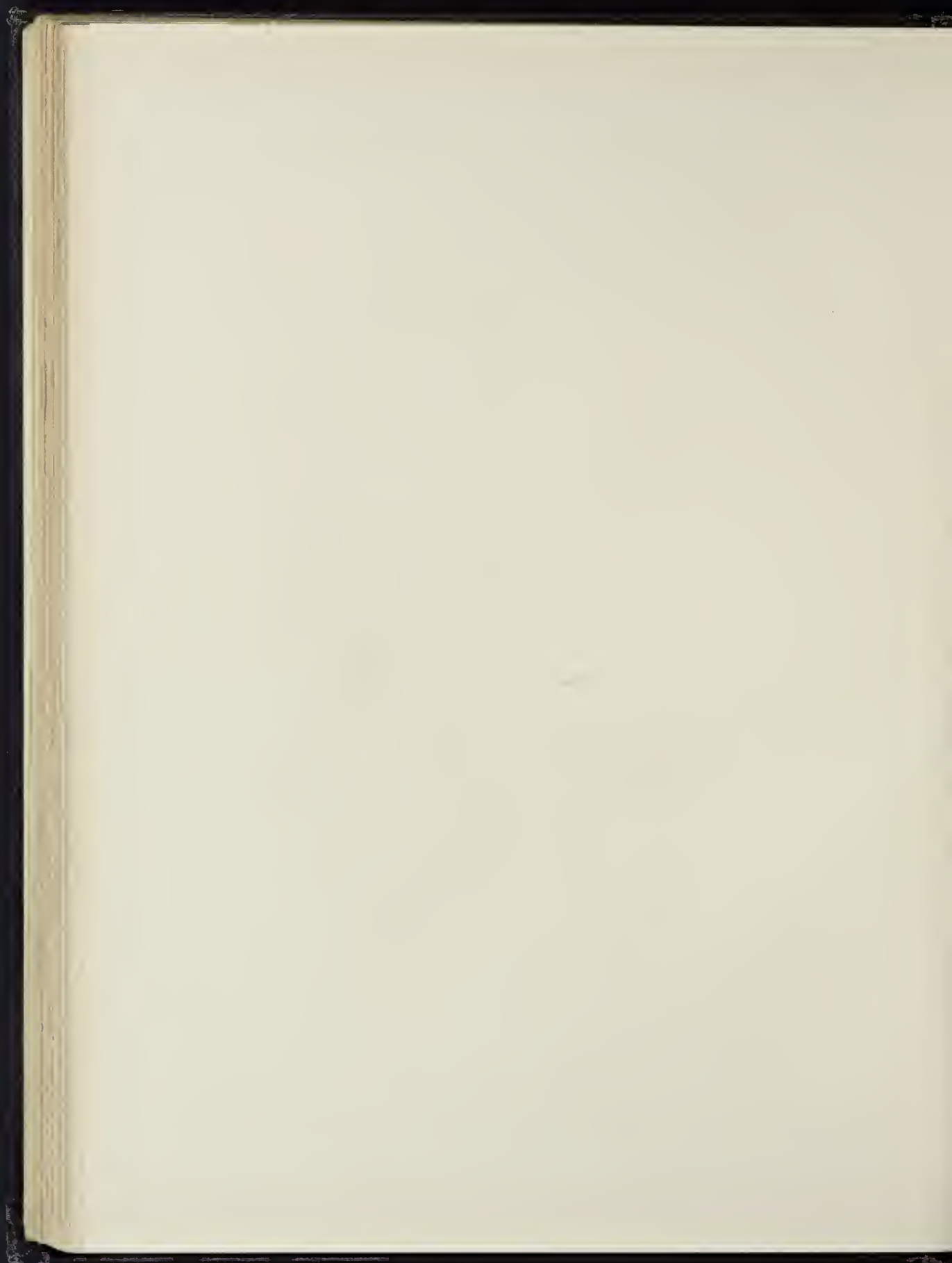
Turner painted this scene in 1817, during his stay in the Netherlands. The windmill is a typical Dutch windmill, and the lock is a typical Dutch canal lock.

**E**nglish landscape painting of the early 19th century. The scene is a typical English landscape of the early 19th century. The windmill is a typical Dutch windmill, and the lock is a typical Dutch canal lock.



*Windmill & Dock*

1878.



he did in other cases. The windmill represented formerly stood between Brentford and Hanwell, by the Grand Junction Canal."—W. G. Rawlinson, *Turner's Liber Studiorum*, 1906, p. 69, No 27.

A. J. Finberg (*Inventory of Turner's Drawings in the National Gallery*, 1909, Vol. i, p. 368) quotes from Turner's *Greenwich Sketch Book* of 1808, p. 19, as follows:—

"The Mill has but one light, that is to say, upon the mill, for the sky, although a greater body or mass if reduced to black and white, yet is not perceptible of sun's ray by any indication of form, but rather a glow of approaching light; but the sails of the mill are loaded with the ray, while all below. . . . But in Rembrandt it is all darkness and gleam of light." Turner's ideas seem a little involved, or in any case awkwardly expressed.

"The poor old horse in the lovely 'Windmill and Lock' stands terribly in the way of the

poetic enjoyment of the picture—which, however, is now so much obscured by dirty yellow varnish that it is impossible to see what Turner really meant, or painted."—*The Times*, April 10, 1899. [The picture has since been cleaned.]

A. J. Finberg, in his *Turner's Sketches and Drawings*, 1910, p. 61, reproduces Turner's pencil sketch, of about 1809, of "A Mill on the Grand Junction Canal, near Hanwell," together with the engraving of "The Windmill and Lock" published in the *Liber Studiorum* on June 1, 1811. He adds that "such sketches are nothing more nor less than memoranda for the artist's own use. Taken by themselves they are all but meaningless. Even to the artist himself their significance, as memoranda of real scenes, must have been of the slightest . . . tentative objectifications of his meaning." One of Turner's sketch books in the National Gallery is described as *The Windmill and Lock Sketch Book*. (See Finberg, *Inventory of Turner's Drawings*, i, 310-14.)

# SIR JOSHUA REYNOLDS

(ENGLISH SCHOOL, 1723-1792)

**A** DEVONSHIRE man by birth, he had some classical education in the Grammar School of which his father was Head Master before coming to London to be placed at a rather early age in the studio of Thomas Hudson, another Devonian, who had a certain reputation in the Metropolis. Having travelled in the Mediterranean, and visited the principal cities of Italy, he settled in London and before long earned considerable reputation as a portrait painter. Elected President of the Royal Academy at its foundation in 1768, the rest of his life as a painter, connoisseur and lecturer was bound up with the fortunes of that Institution. His personality and art present no difficulties to the student, and his fame has justly become world-wide.

## 409. PORTRAIT OF ALEXANDER, PLATE III. FIRST VISCOUNT BRIDPORT

**T**HREE-QUARTER length, life-size, full-face. He wears an admiral's uniform, blue with white facings, edged with gold braid, a white vest trimmed with gold braid, and a lace cravat. He stands on the seashore, a rock to the right, and a large sailing ship in the left background. In his right hand, which rests on an anchor, he holds his hat. Bright complexion, sparkling eye. Evidently a life-like portrait.

*Canvas*, 50 in. by 40 in. (1.27 m. by 1.01 m.)

Esher.

Photo Gray 36374.

**I**NSCRIBED in gold letters in the left bottom corner: "Alexander, Viscount Bridport, 1800." This must have been added much later, as he was not made a Viscount until 1801. Admiral Alexander Hood, First Viscount Bridport, second son of the Rev. Samuel Hood, was born December 2, 1726. To the breakdown of the carriage of Thomas Smith, afterwards Vice-Admiral, in Butleigh, Somerset (of which the Rev. Samuel Hood was vicar), and the consequent hospitality extended to Smith, "our naval history owes two of its most illustrious ornaments," as Alexander and, a year later, his elder brother thus came to join the navy. Alexander was Rear-Admiral under Lord Howe at the relief of Gibraltar in 1788, and was second in command at the victory of Lord Howe on June 4, 1794. The next year he defeated the French off Port L'Orient. He became successively Admiral of the Blue in 1794, of the White in 1795, and of the Red in 1805. Created a Baron in 1794, he was advanced to a Viscountcy in 1801. He was three times married, but *d. s. p.* 1814, when the Irish barony devolved upon his great-nephew, who married

Lady Charlotte Nelson, and became great-grandfather of the Hon. Mrs. Herbert Cook, the present owner of the picture.

Exhibited at the Royal Academy 1912, No. 116. The portrait for which Lord Bridport sat, as Captain Hood, to Reynolds (Graves, No. 478), in 1758 and 1760 was lent by Viscount Hood to the British Institution in 1866 and to the National Portrait Exhibition in 1867. It was sold at Christie's on June 16, 1911 (to Agnew, 2,600 guineas), and bought by Mr. Herbert Cook.

Another portrait by Reynolds is at Greenwich, and was sent to the International Exhibition of 1862. (Graves, No. 479.)

Viscount Hood contributed one by Abbott to the Guelph Exhibition 1891, No. 126, and to the Naval Exhibition 1891, No. 399. Another by an unknown artist was exhibited by Lady Hood of Avalon, at Whitechapel in 1903, No. 183. Another portrait is No. 418 in this collection.

O'Donoghue, *Engraved British Portraits in British Museum*, 1908, Vol. i., p. 240.

Graves, *Century of Loan Exhibitions*, 1912-14, pp. 3, 1040, 1044, 1049, 1069, and 1440.





# SIR JOSHUA REYNOLDS

1764-1820

**A** full-length portrait of the artist, standing, wearing a dark coat and a white cravat. He is holding a book in his left hand and a quill in his right. The background is a simple, light-colored wall.

## 409. PORTRAIT OF ALEXANDER FIRST VISCOUNT BRIDWORTH

**T**HREE-QUARTER length, standing, wearing a dark coat and a white cravat. He is holding a book in his left hand and a quill in his right. The background is a simple, light-colored wall.

Painted 1791-1792.

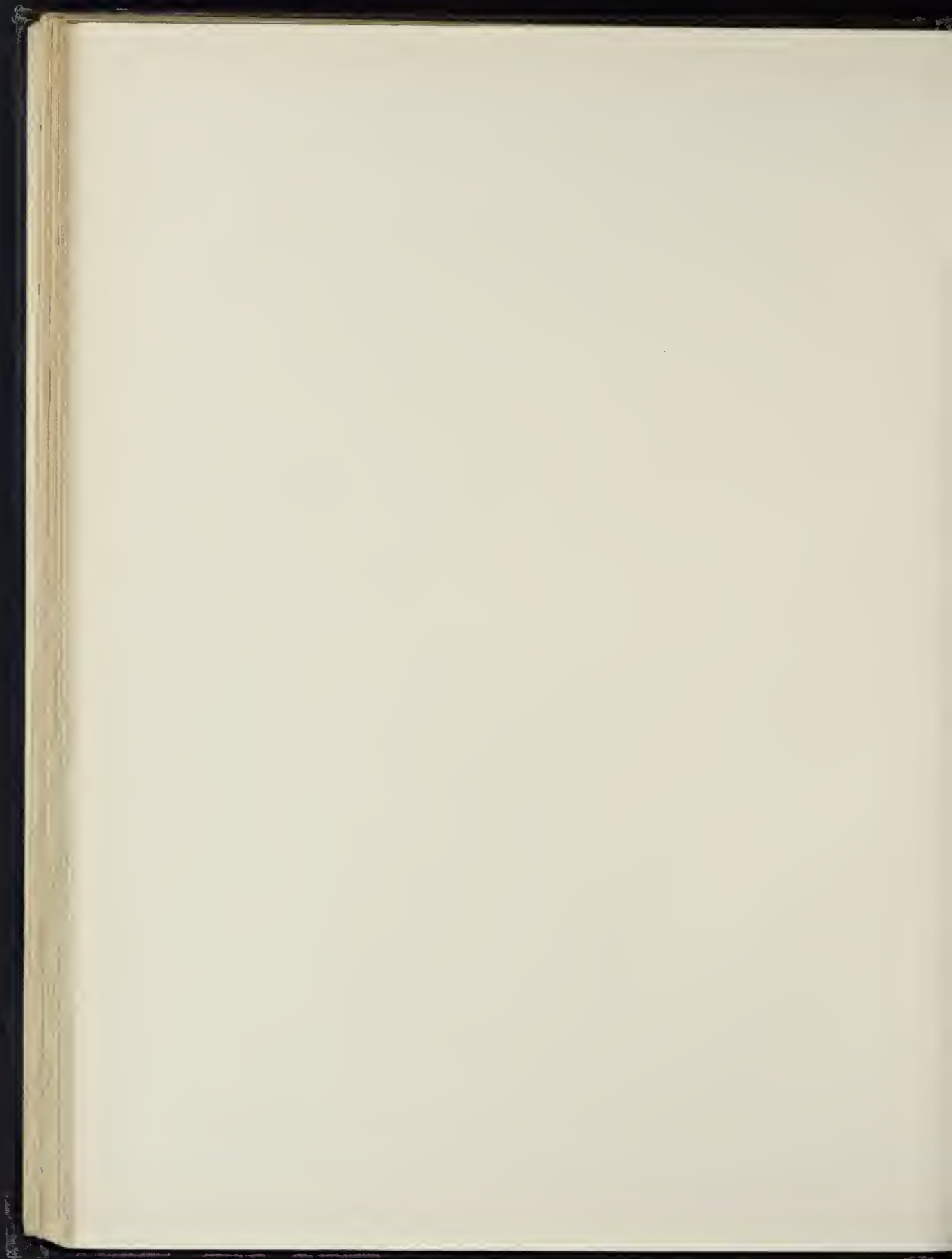
**I**NSIGNED on the reverse of the picture, 'Joshua Reynolds pinxit 1791'. The inscription is written in ink and is located in the lower right corner of the picture. The inscription reads: 'Joshua Reynolds pinxit 1791'. The inscription is written in a cursive hand and is slightly faded. The inscription is located in the lower right corner of the picture.

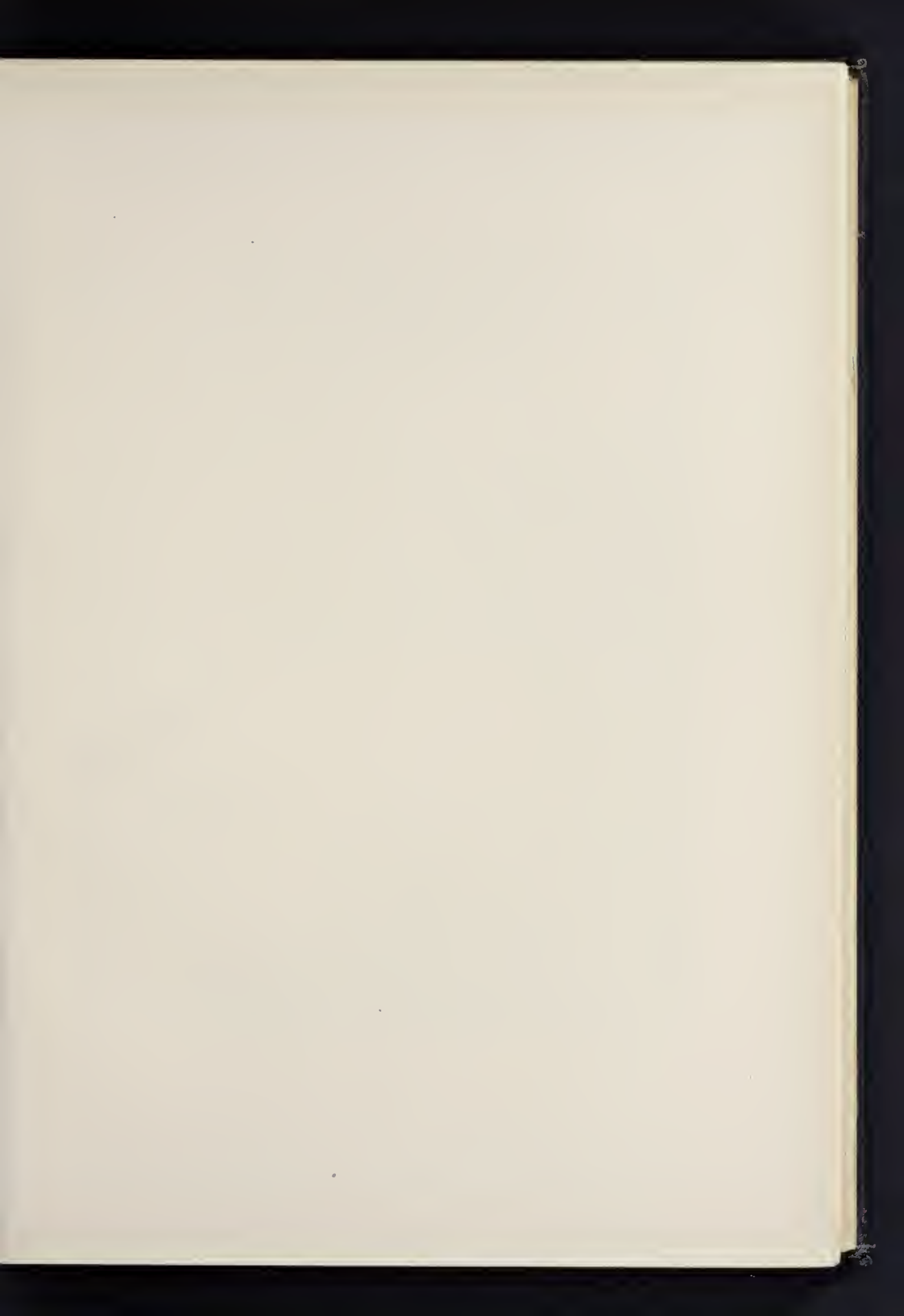
**L**ord George Murray, an English politician, was born on 17 June 1733. He was the son of George Murray, 1st Viscount Murray, and Anne Murray, daughter of George Murray, 2nd Viscount Murray. He was educated at Eton College and Christ Church, Oxford. He was a member of the House of Commons from 1758 to 1761 and from 1763 to 1766. He was a member of the House of Lords from 1766 to 1791. He was a member of the Privy Council from 1766 to 1791. He was a member of the Council of State from 1766 to 1791. He was a member of the Council of Regency from 1791 to 1801. He was a member of the Council of Ministers from 1801 to 1804. He was a member of the Council of State from 1804 to 1807. He was a member of the Council of Regency from 1807 to 1811. He was a member of the Council of Ministers from 1811 to 1814. He was a member of the Council of State from 1814 to 1817. He was a member of the Council of Regency from 1817 to 1820. He was a member of the Council of Ministers from 1820 to 1823. 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*Alexander 1<sup>st</sup> Viscount Bridport.*

*N. 100*







No. 410.

# SIR JOSHUA REYNOLDS

(ATTRIBUTED TO)

## 410. THE INSPIRATION OF ST. JOHN

**T**HE youthful St. John, in the Wilderness, is seated on a block of stone. His mouth is wide open to denote his mission; in his left hand he holds his reed cross with the legend "Ecce Agnus Dei" on the scroll; in the right background is his lamb. Cloudy sky.

Canvas, 50 in. by 39½ in. (1.27 m. by 1.00 m.)

Doughty House, Staircase.

Photo Anderson 18488.

**G**RAVES & Cronin, "Works of Reynolds," 1899, No. 1460. This version, which seems to have issued from the studio only, differs slightly from that in the Wallace Collection (No. 48).

"An unusual type of Sir Joshua Reynolds' work, of which a replica exists in the Wallace Collection."—Mr. H. Cook in *Les Arts*, Aug. 1905 (with reproduction).

Leslie and T. Taylor (*Life of Reynolds*, 1865, ii, 148), quote a letter of Hannah More, in which she says: "I am not sure if the St. John was the infant St. John painted from one of Sir Watkin Wynne's children, and still in possession of the family, or an older version of the saint, seated,

with uplifted hand, a plagiarism from Guido, which has been engraved by S. Reynolds." It is not known where that version is to-day. Such pictures have figured in the Lady Thomond sale (1821), in that of Sir Lionel Phillips (1913) and on other occasions.

Mr. Roger Fry in his Introduction to *Reynolds' Discourses*, 1905, page ix, says: "Sir Joshua found the beauties of the Carracci more within his range, and in several works, notably the St. John the Baptist in Sir Frederick Cook's collection, he strove to surpass Lodovico Carracci's quality of colour, and to approximate to his refinement of design."

Cook sale, Sotheby's  
25 June 1958 (68)  
Esso Major's Scribble  
Ann. sale, Sotheby's,  
15 July 1964 (129)  
£720. Weitzner  
Knoedler's

It is being repaired - Newland (1970)

Bt f. Munn. copy  
1968

1872 Earl of Arran (G.C.)

Earl of Arran sale, by Puttick & Simpson, 15 July 1885  
br. Sir J. C. Robinson on sale to Sir F. Cook 1886.

# SIR JOSHUA REYNOLDS

(ENGLISH SCHOOL)

## 411. PORTRAIT OF A LADY IN A MOB CAP

**H**ALF-LENGTH. She is seated in a red-upholstered chair. She wears a black mantle, a mob cap with a pink ribbon, and yellow gloves. Curtain and landscape background.

*Canvas*, 30 in. by 25 in. (0.76 m. by 0.63 m.)

Doughty House, Staircase.

Photo Gray 36123.

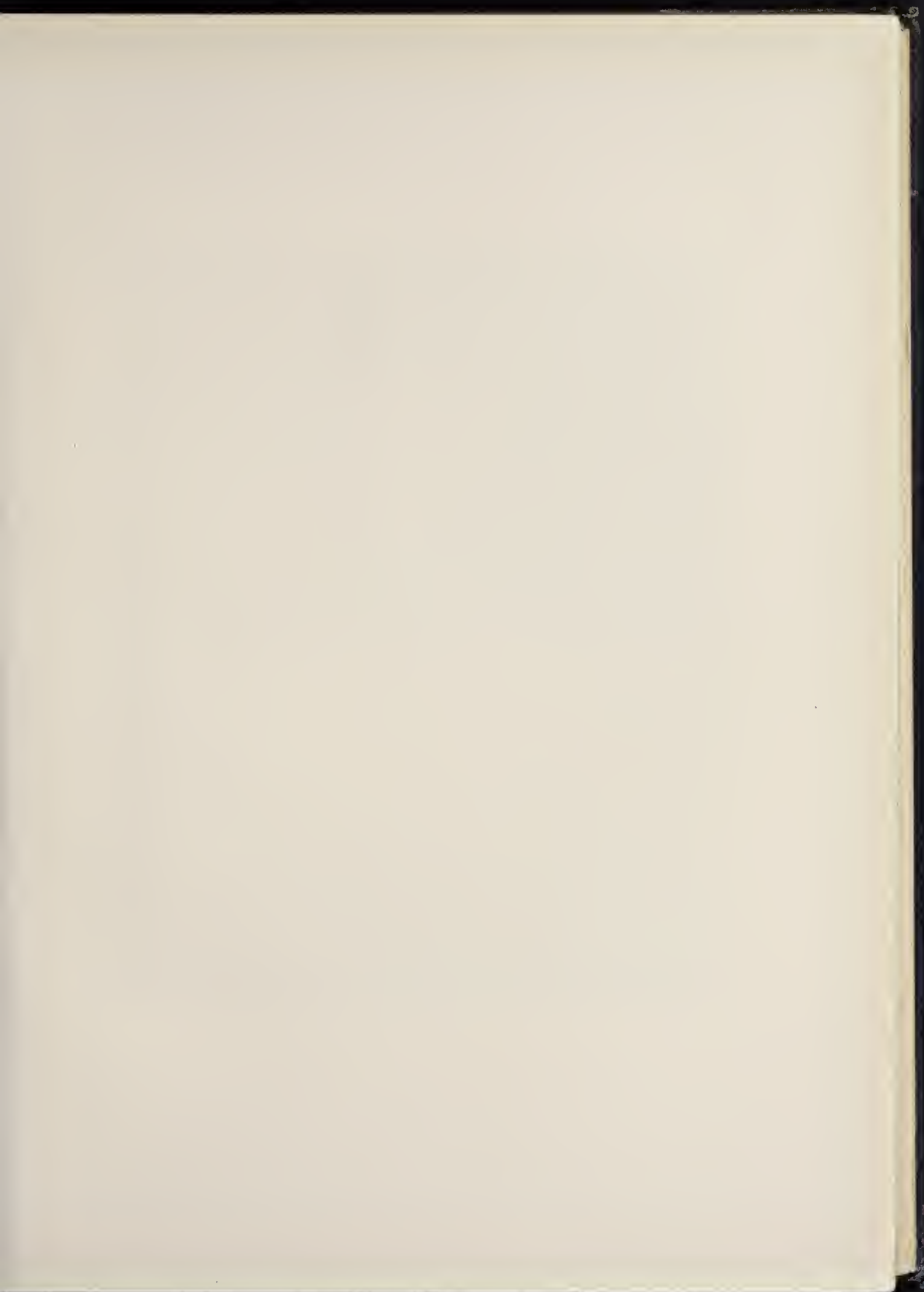
**E**XHIBITED at the Guildhall, 1902, No. 45, as "A Lady" by Sir Joshua Reynolds. Entered in Algernon Graves and Cronin, *Works of Reynolds*, 1899, No. 1446.  
Exhibited at the Burlington Fine Arts Club, 1904, No. 49, as "A Lady in a Mob Cap" by Sir Joshua Reynolds. "Perfectly genuine also is the 'Portrait of a Lady in a Mob Cap.'"—H. Cook, in *Les Arts*, Aug., 1905.  
Illustrated in the *Art Journal*, May, 1885.





*No. 211.*







No. 112

# SIR JOSHUA REYNOLDS

(ATTRIBUTED TO)

## 412. PORTRAIT OF LADY MARY NOEL

**H**ALF-LENGTH; the body to the front, the eyes to the right. In a low-cut white dress and blue sash; a necklace. Her left hand rests on the parapet that crosses the foreground.

*Canvas*, 30 in. by 24½ in. (0.76 m. by 0.62 m.)

Doughty House, Staircase.

Photo Gray 36113.

**S**HE was the seventh daughter of Baptist Noel, fourth Earl of Gainsborough (who died 1750). (Cockayne: *Complete Peerage*, 1892, iv, 3.)

Her name is inscribed on the top left corner of the canvas.

Graves and Cronin, *Works of Reynolds*, 1899, No. 1444, under the title of "Lady in a White Dress."

This portrait lacks grip in the handling and in parts is lifeless; the left hand is badly drawn. The lady is not known to have sat to Reynolds, and this rendering of her seems only a work of the studio.

# ENGLISH SCHOOL

(EIGHTEENTH CENTURY)

## 413. AN OLD LADY TAKING A PINCH OF SNUFF

Cook 1939 Peanre  
Sokomei sale,  
25 May 1984  
(107)

**T**HREE-QUARTER length, seated towards the right. She wears a white dress, a white and blue sash, and a cloak trimmed with fur. Her close-fitting frilled cap has a ribbon in it, and over it is a black lace shawl passing under her chin. In her right hand she holds her snuff-box, out of which she is taking a pinch of snuff. Dark red curtain on the left.

Canvas, 30 in. by 25 in. (0.76 m. by 0.63 m.)

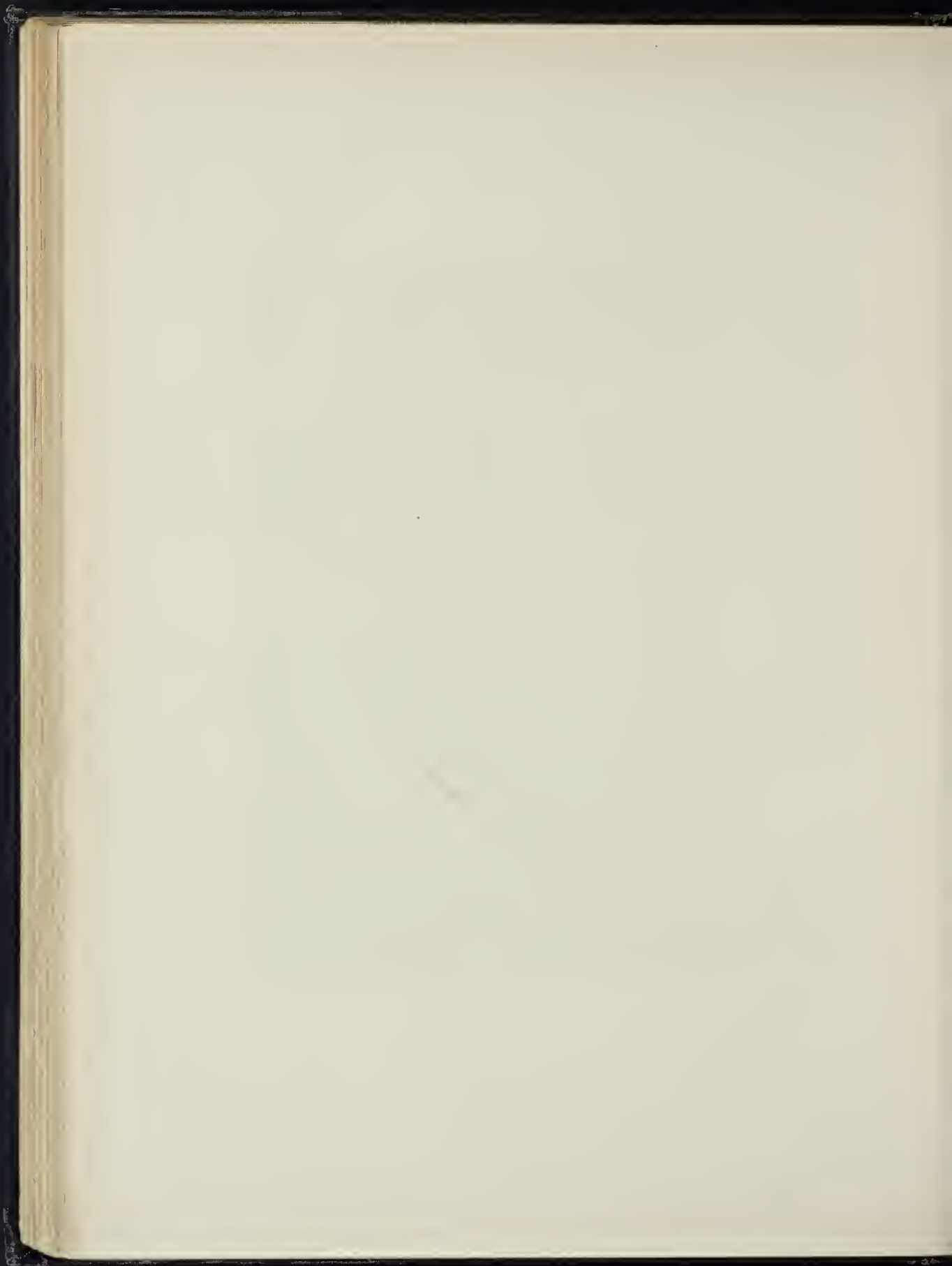
Doughty House, Hall.

Photo Anderson 18495.

“**F**ULL of charm, the artist having succeeded in bringing out the character of the old lady, whose dignity of manner and gracious *bonhomie* are happily blended with a quiet sense of fun.”—H. Cook in *Les Arts*, August, 1905 (with reproduction). Doubtfully attributed to Romney. It is not an easy matter to suggest the real author.



*No. 413*









*Portraits of Two Sisters.*

*No. 42.*





# JOHN HOPPNER

(ENGLISH SCHOOL, 1758?—1810)

THE descent and early training of this sensuous and conventional painter offer some difficulties, but he entered the Royal Academy schools in 1775 and five years later exhibited his first picture. In spite of the great success he achieved, this "most daring plagiarist of Reynolds" is to be ranked lower than the great portrait painters of his day. He was outstripped by the youthful Lawrence, and some of his later works show that his art degenerated into a formula which pleased at the time but does not to-day evoke the same degree of admiration.

OR

# WILLIAM OWEN

(ENGLISH SCHOOL, 1769—1825)

NATIVE of Ludlow, he was placed under Catton in London about 1786. Before long he came under the notice of Reynolds. Painting portraits and fancy subjects for most of the distinguished men of his day, he exhibited over 200 works between 1792 and 1824 at the Royal Academy, of which he became a full member in 1806. In 1810 he received the appointment of Portrait Painter to the Prince of Wales. He is represented in the Diploma Gallery at Burlington House and in the National Portrait Gallery.

## 414. PORTRAIT OF "TWO SISTERS"

PLATE IV.

THEY are dressed in black, and seen at three-quarter length. The younger girl stands and faces to the front, and the elder is seated and turned three-quarters to the left. Red curtain in the background.

Canvas, 44 in. by 34½ in. (1.11 m. by 0.87 m.)

Doughty House, Hall.

Photo Anderson 18473.

THE provenance, original ascription and identity are alike unknown.

Exhibited at Paris, Cent Portraits de Femmes, 1909, No. 30, as "Les Sœurs" by William Owen, R.A.

The only portrait group of this kind exhibited by Owen at the Royal Academy was the "Portraits of Ladies" in 1797, No. 13.

Mr. Algernon Graves, *Royal Academy Exhibitors*, 1906, vol. vi, p. 33, says that that picture represented "The Two Misses Leafes."

Mr. Herbert Cook in *Les Arts*, August, 1905 (with reproduction) says: "Thoroughly English, too, are the 'Sisters,' painted by William Owen, R.A., pretty women of a refined type and gentle manner, whose identity is unknown, but whose names certainly deserve to be recorded. It was once thought that this portrait group was painted by Hoppner, so closely does the style resemble his." The present work seems to be nearer in style to Hoppner than to Owen, or indeed to any other recognisable painter.

Cook sale Feb 1958  
25 June 1958 (67)  
£70 Lacy

F. W. Crane sale Forbes, 110 Dec. 1879 (62) as Owen by Robinson. 164 p.

# ISAAC POCOCK

(ENGLISH SCHOOL, 1782-1835)

**T**HE son of Nicholas Pocock, the marine Beechey. Succeeding to property on the death of an uncle painter. He studied under Romney and in 1815, he retired from professional practice.

## 415. PORTRAIT OF VISCOUNT TRAFALGAR

**H**E wears the dress of an Esquire to a Knight of the Bath. Full length, life-size, aged about 17-18, turned towards the left. He is in pink dress, his coat being braided, a ruff, white over-dress having on the lapel a badge of three crowns on an azure ground. In his left hand, placed on his hip, he grasps his black cap; his right rests on the handle of his sword, the point of which touches the ground. Behind him is a recumbent effigy in armour, above which is a banner inscribed "NELSON"; in the left distance beyond are the stalls of the Knights of the Bath. In the foreground is a shield of arms without tinctures.

*Canvas*, 97 in. by 59 in. (2.45 m. by 1.49 m.)

Esher.

Photo Gray 36369.

**H**ORATIO NELSON, styled Viscount Trafalgar (1788-1808), was the only son of the second Baron and first Earl Nelson (1757-1835), whose portrait is also at Esher (No. 417). He was thus nephew to the great naval commander. In March, 1806, he received the royal warrant to wear the insignia of the Order of St. Joachim worn by his celebrated uncle. He *d.s.p.* of typhus fever at Warne's Hotel, Conduit Street, Hanover Square, and was buried in St. Paul's Cathedral, in the same tomb as his said uncle, Jan. 25, 1808, in his twentieth year. Cockayne: *Complete Peerage*, 1895, vol. vi, p. 7. *European Magazine*, 1808, p. 77. *Gentleman's Magazine*, 1808, p. 93. Companion picture to (No. 416) Lady Charlotte Nelson.

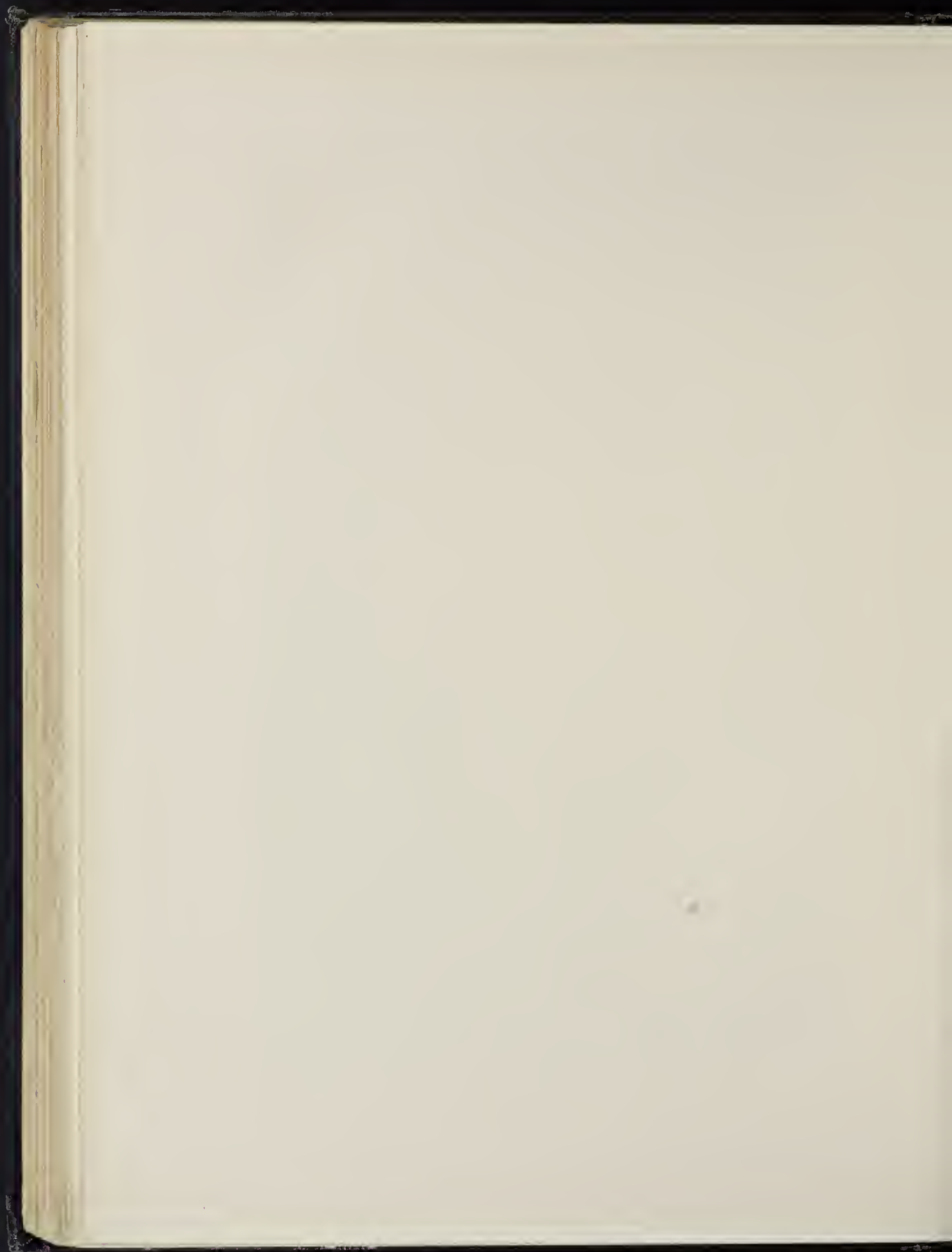
Bought (with Nos. 416 and 417) from the Hon. Alexander Nelson Hood in 1913, and now the property of the Hon. Mrs. Herbert Cook.

The traditional attribution to Hoppner (died 1810) would not be seriously considered from internal evidence. In view of the following entry, it will not be gainsaid that this is the "Portrait of the late Lord Trafalgar in the dress he wore as Esquire to his uncle, the great Nelson, at the Institution of Knights of the Bath in Westminster Abbey," which was exhibited by Isaac Pocock at the Royal Academy, 1812, No. 347.

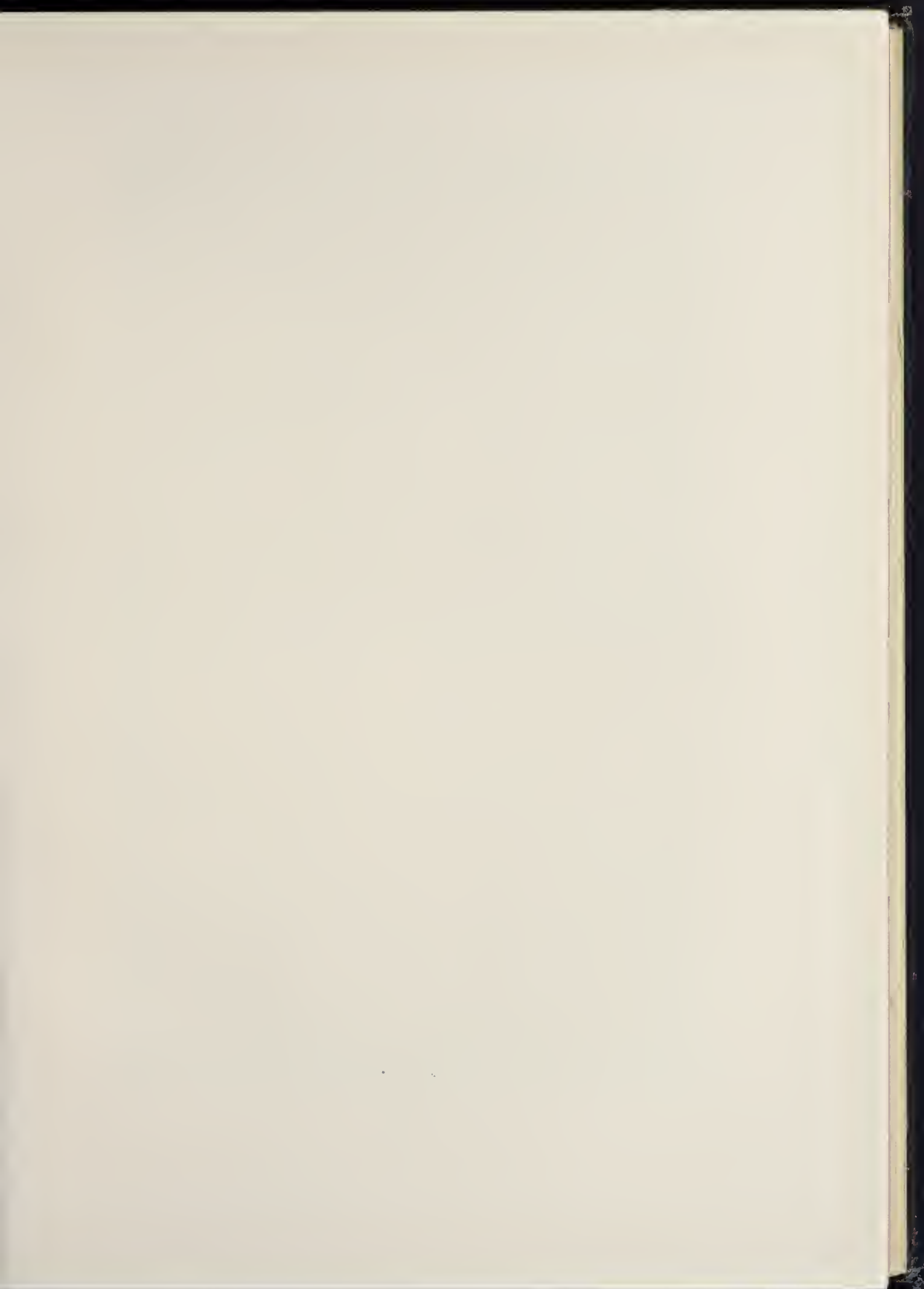
This picture resembles in technique the Portrait of George Bartley (1784?-1858), the actor, as "Hamlet," in the Garrick Club (No. 415). Bartley was acting in London in 1803-09, the period of this picture.



No. 415.









No. 416.

# ISAAC POCOCK

(ENGLISH SCHOOL)

## 416. PORTRAIT OF LADY CHARLOTTE NELSON

**F**ULL LENGTH, life-size, turned towards the right. In a white dress and a white wrap edged and trimmed with pink. She rests her right arm against the red curtain which, twisted round a column, hangs down on to its base ; her right foot is crossed over her left. Near by, and to the right, is a brook in which are reflected the clouds ; beyond are tall trees.

*Canvas*, 97 in. by 59 in. (2.45 m. by 1.49 m.)

Esher.

Photo Gray 36370.

**L**ADY CHARLOTTE MARY NELSON, daughter of the second Baron and first Earl Nelson, and sister of Viscount Trafalgar. Born 1787. In 1810 she married Samuel, second Lord Bridport. She died in 1873. She succeeded her father in his Sicilian title as Duchess of Bronte in 1835, and was great-grandmother of the Hon. Mrs. Herbert Cook, the present owner of the picture.

Although it might not be easy to prove, there seems no reasonable doubt that this, being the companion portrait to No. 415, is the one by Isaac Pocock shown at the Royal Academy in 1812, No. 362, under the title of a "Girl at a Brook." (See No. 415. Both were traditionally ascribed to Hoppner, as also was the following No.)

# ENGLISH SCHOOL

(CIRCA 1810)

## 417. PORTRAIT OF WILLIAM, FIRST EARL NELSON

**F**ULL-LENGTH, life-size, standing to the front. In peer's robes which he grasps in his raised left hand. His right hand rests on a document placed near books, and Flaxman's bust of Nelson on a table on the left. A curtain hangs to the right above his head.

*Canvas*, 97 in. by 59 in. (2.45 m. by 1.49 m.)

Esher.

Photo Gray 36375.

**W**ILLIAM, BARON NELSON of the Nile and of Hilborough, was born 1757; succeeded to the baronage on the death of Nelson in 1805, and later in the same year was created Viscount Merton of Trafalgar and of Merton, and Earl Nelson of Trafalgar and of Merton. Died 1835. Great-great grandfather of the Hon. Mrs. Herbert Cook, the present owner of the picture. There are difficulties in accepting the traditional attribution of this portrait to Hoppner, who, having broken his arm in 1800, and refusing to lend to the Academy in 1801 "any pieces while Lawrence is allowed to occupy so much room," painted fewer pictures than formerly. It is true that he sent in twenty-seven portraits between 1805 and 1810 (the year of his death), but the identity of each of these sitters is fully established to the exclusion of the first Earl Nelson. More-

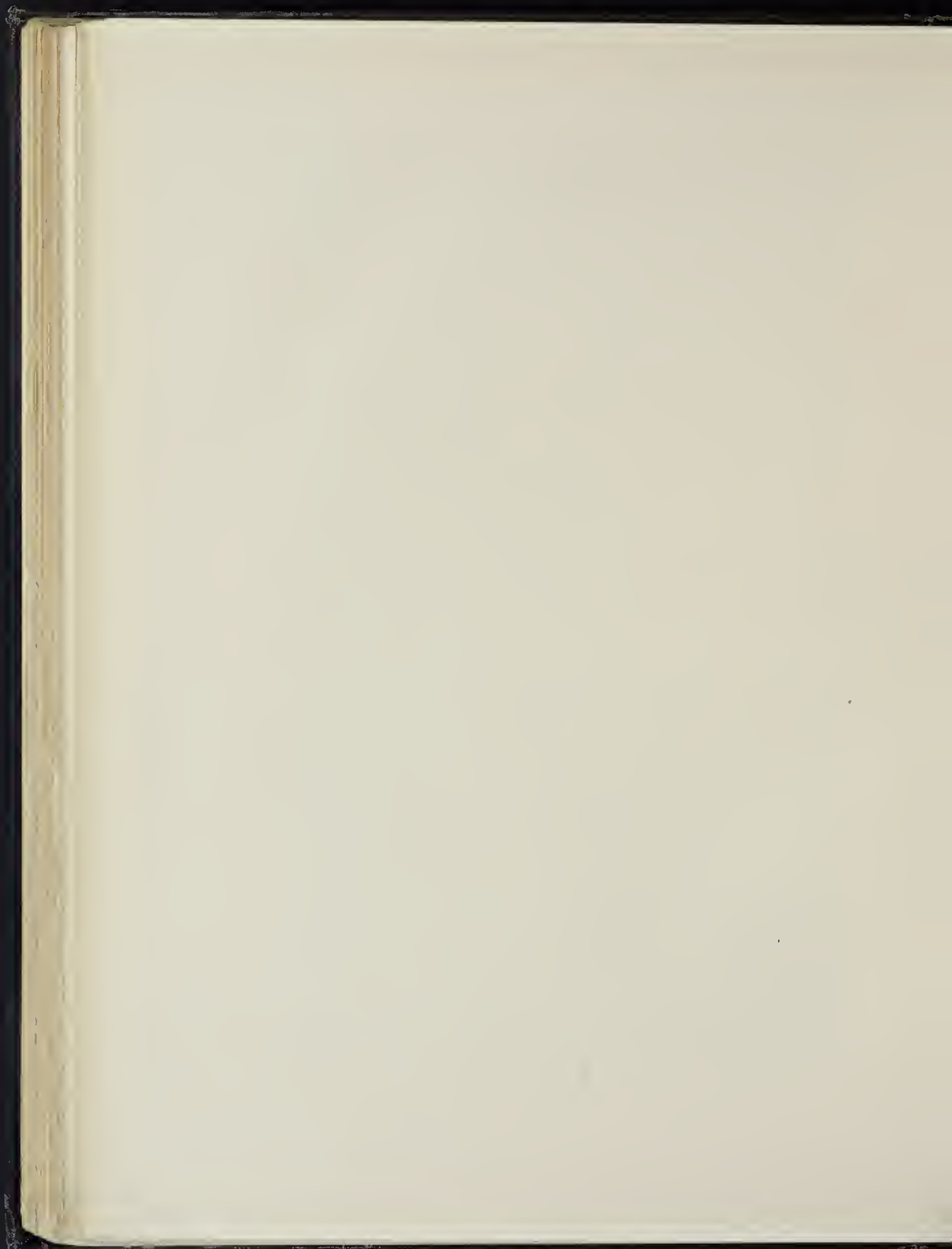
over, the technical treatment of the draperies and features militate against any such ascription. Indeed, it is tempting to put forward the view that this may well prove to be the "Portrait of a Nobleman" by Drummond, exhibited at the Academy in 1810, No. 246. In any event the technique of this is different to No. 415 and No. 416.

(If, however, we accept the ascription to Pocock of the preceding two portraits (Nos. 415 and 416), this may well be also his work, the father having been painted at the same period as his son and daughter.—H. C.)

The original bust of Horatio Viscount Nelson by Flaxman (here introduced) is also now at Esher in the possession of the Hon. Mrs. Herbert Cook, having been acquired from the Hon. Alexander Nelson Hood in 1914.



No. 417.



# LEMUEL FRANCIS ABBOTT

(AFTER)

(ENGLISH SCHOOL, 1760—1803)

**A**T the early age of fourteen he became a pupil of Francis Hayman. He exhibited at the Royal Academy between 1788 and 1800. He also painted the portrait of Samuel, Viscount Hood (1724-1816), now in the Guildhall Art Gallery.

## 418. PORTRAIT OF ALEXANDER, FIRST VISCOUNT BRIDPORT

**H**ALF-LENGTH, life size, in naval uniform, turned three-quarters to the left, clean shaven and white hair ; wearing the Star of the Bath. Blue-grey background.

*Canvas*, 30 in. by 25 in. (0.76 m. by 0.63 m.)  
Esher.

**T**HIS may be a copy of that by L. F. Abbott, shown by Viscount Hood at the Guelph Exhibition, 1891, No. 126. Another portrait of him by Abbott is in the National Portrait Gallery. For biographical details see No. 409.

# ANGELICA KAUFFMANN

(SWISS-ENGLISH SCHOOL, 1741-1807)

**M**ARIA Anne Angelica Catherine Kauffmann was the daughter of Joseph Kauffmann, a Tyrolese. At the early age of 11 she was already practising as a portrait painter. After working at Milan and Florence she came to London in 1766, and was patronised by Queen Charlotte. She became, together with Mary Moser, a foundation member of the Royal Academy in 1768. She married Antonio Zucchi in 1781, and left England for Rome. She undoubtedly believed herself called to the grand historical style, and thus came to set up the forms of gods and goddesses as the standard of high merit. This made a wide appeal to her contemporaries, but her reputation to-day is in partial eclipse. The favourite of society, possessed of much talent for music and knowledge of languages, and living in a period when excavations were in vogue she delighted to represent the fables of mythology. These were too often rendered without deep knowledge of classical lore, and are to be regarded as little more than pleasant decoration. Towards the end of her life in England both she and her husband earned a reputation for an Italianate style of ceiling decoration, the most conspicuous example of which is to be seen in the entrance hall of the Royal Academy.

## 419. A HOMERIC LEGEND

(A Composition in four Compartments)

(1) **I**N the centre Achilles, son of Peleus and Thetis, is disguised as a Virgin, and is seated on a divan. He is discovered at the court of Lycomedes, King of Scyros, by Ulysses, who, accompanied by his shield-bearer, enters from the right. On the left one of the tall and elegantly attired daughters of Lycomedes, whom Achilles has deceived, is imploring him to remain for the sake of their unborn child. On the right another of the daughters of the King of Scyros gives Achilles the shield and armour, with the aid of which he is to display such valour in the Trojan war.

Calchas predicted, when Achilles was only nine years of age, that Troy could not be taken without Achilles. Thetis, his mother, being aware that if her son joined that expedition he would perish, sent him in female attire to the court of Lycomedes.

There can be no doubt as to the subject. The same subject was painted at least twice of this, the extreme left-hand compartment. by Angelica.

(2) The Graces make beautiful robes for Pandora, whose arrival they await.

Pandora, like Achilles, was a child of Peleus. She was the first mortal female that ever lived. When she had received life, all the gods vied in making her presents. Venus gave her beauty and the art of pleasing, the Graces gave her the power of captivating, Apollo taught her how to sing, Mercury instructed her in eloquence, and Minerva gave her the most rich and splendid ornaments. From all these valuable presents which she had received at the hands of the gods, she was called Pandora, which intimates that she had received every necessary gift. She married Epimetheus, and presented to him a box which an oracle had forbidden should be opened. Epimetheus, however, was bold enough to open it; the evil contents dispersed, and never ceased to afflict the human race. When the lid was again closed only Hope remained at the bottom of the box and so was secured. It thus came to render the sorrows of man less painful.



(3) Two of the handmaidens of Minerva hold up the fine robes which they have wrought for Pandora, who places her hand within the beautiful box which, full of evils and distempers, she will present to her husband Epimetheus.

(4) From the extreme right enters Ulysses, who is disguised as a merchant and accompanied by a woman. More to the left are the Graces, one holding a mirror, another examining a jewel, and the third placing her hand on a casket.

*Canvas*, The two outer compartments, (1) and (4), measure 28½ in. by 58 in. (0.72 m. by 1.47 m.) The two inner portions, 28½ in. by 27 in. (0.72 m. by 0.68 m.), have the top corners slightly rounded.

St. Paul's Churchyard.

THESE is no tradition as to the subject of this set of paintings of very unusual proportions. Nor does reference to Miss F. A. Gerard's monograph on Angelica enable us to do more than determine that she painted the "Discovery of Achilles at the Court of Lycomedes" for Mr. Forbes, the Earl of Morley, Count Panini, and Catherine II, Empress of

Russia. One or other of those compositions was engraved by Scorodomorff, Rylandt, Bond, and Boydell (1782).

Angelica, who had in early life become saturated with Winckelmann's teaching and his fables of mythology, was somewhat vague in the selection and representation of her mythological subjects, which are often rendered with obvious signs of haste.

# ENGLISH SCHOOL

(CIRCA 1800)

## 420. PORTRAIT OF A BOY

**H**ALF-LENGTH, in a grey coat, red waistcoat, and white collar fastened with black ribbon. The right hand slipped into the vest, the left by his side.

*Canvas*, 22½ in. by 19 in. (0.57 m. by 0.48 m.)

Doughty House, Staircase.

**A**LTHOUGH briefly entered in Graves and Cronin, *Works of Reynolds*, 1899, No. 1446, the colour is unusually hot for the great English artist, and the stippling of the more superficial parts different from his technique.

# ENGLISH SCHOOL

(CIRCA 1810)

## 421. LANDSCAPE

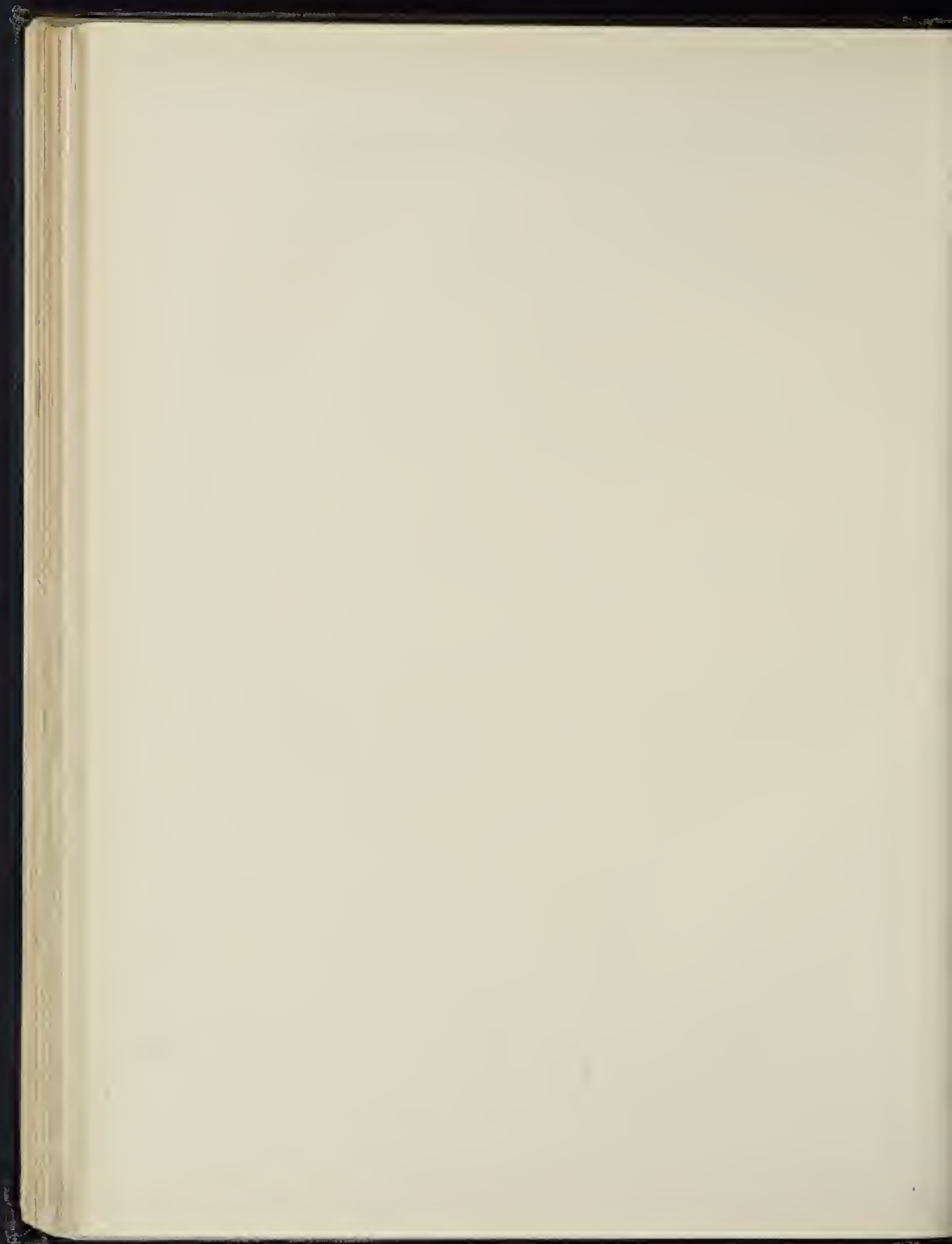
**A**WITHERED oak tree in the centre of the composition dominates the trees in full foliage in the left background. To the right is open country, with a pool and a distant church seen by moonlight.

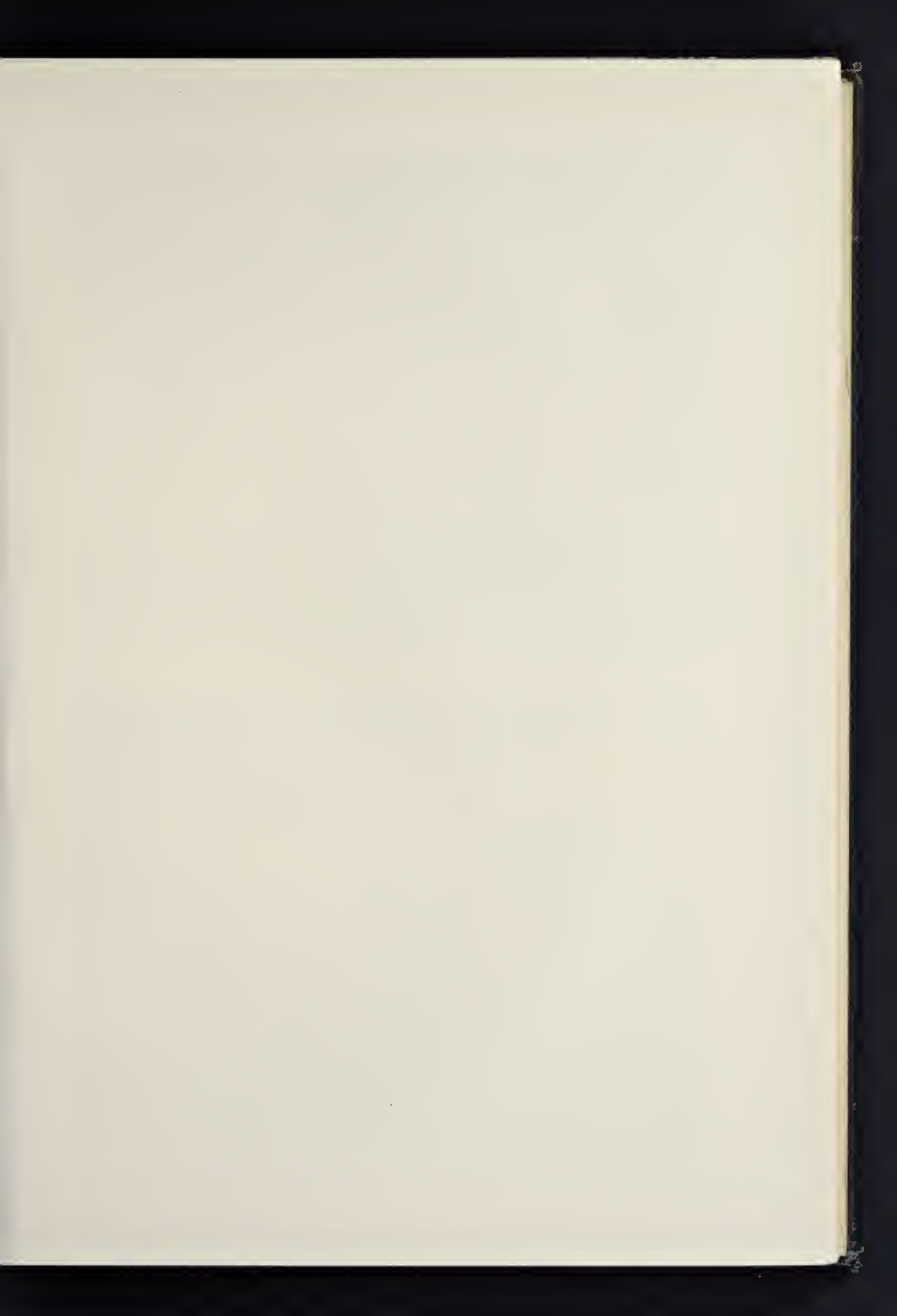
*Canvas*, 17½ in. by 21½ in. (0.44 m. by 0.54 m.)

Doughty House, Staircase.

A COARSELY painted work of the Norwich School.

## II. FRENCH SCHOOL







No. 423.



No. 422.

# SCHOOL OF PROVENCE

(CIRCA 1480)

## 422. ST. PETER

**T**HREE-QUARTER length, three-quarters to the right. The Saint has a short beard and a halo ; his head is tonsured. He wears a yellow-blue tunic, and his orange-red mantle is gathered up over his right shoulder. With his right hand he presses to his side a book, the pages of which are illuminated ; the lettering was either left uncompleted, or was subsequently erased. In his left hand he holds a key. He stands beneath an arch, beyond which is seen on the left a church with a campanile, and on the right a rocky landscape.

*Panel*, 24½ in. by 19½ in. (0.62 m. by 0.49 m.)

Doughty House, Old Gallery, 1A.

Photo Gray 36069.

**T**HIS panel has suffered, but the careful technique, the precise and detailed background, the rather cold and uncertain light, together with the yellow tones call to mind the influence of the religious painter of the *midi*, Nicolas Froment, whose identity was re-established at the Paris Exhibition of Primitives in 1904.

See in  
Wildenstein  
(Wildenstein 1958)  
a. p. (changed).

# EARLY FRENCH SCHOOL

*Spanish*

## 423. THE RESURRECTION

*Cook sale, Sotheby  
28 June 1958 (53)  
£2200 bid*

**E**NSHROUDED in a white robe, and having the red cross marked in His nimbus, the Saviour is rising from the tomb ; on the ground near by are three soldiers asleep. Tall trees and hills are outlined against the golden sky.

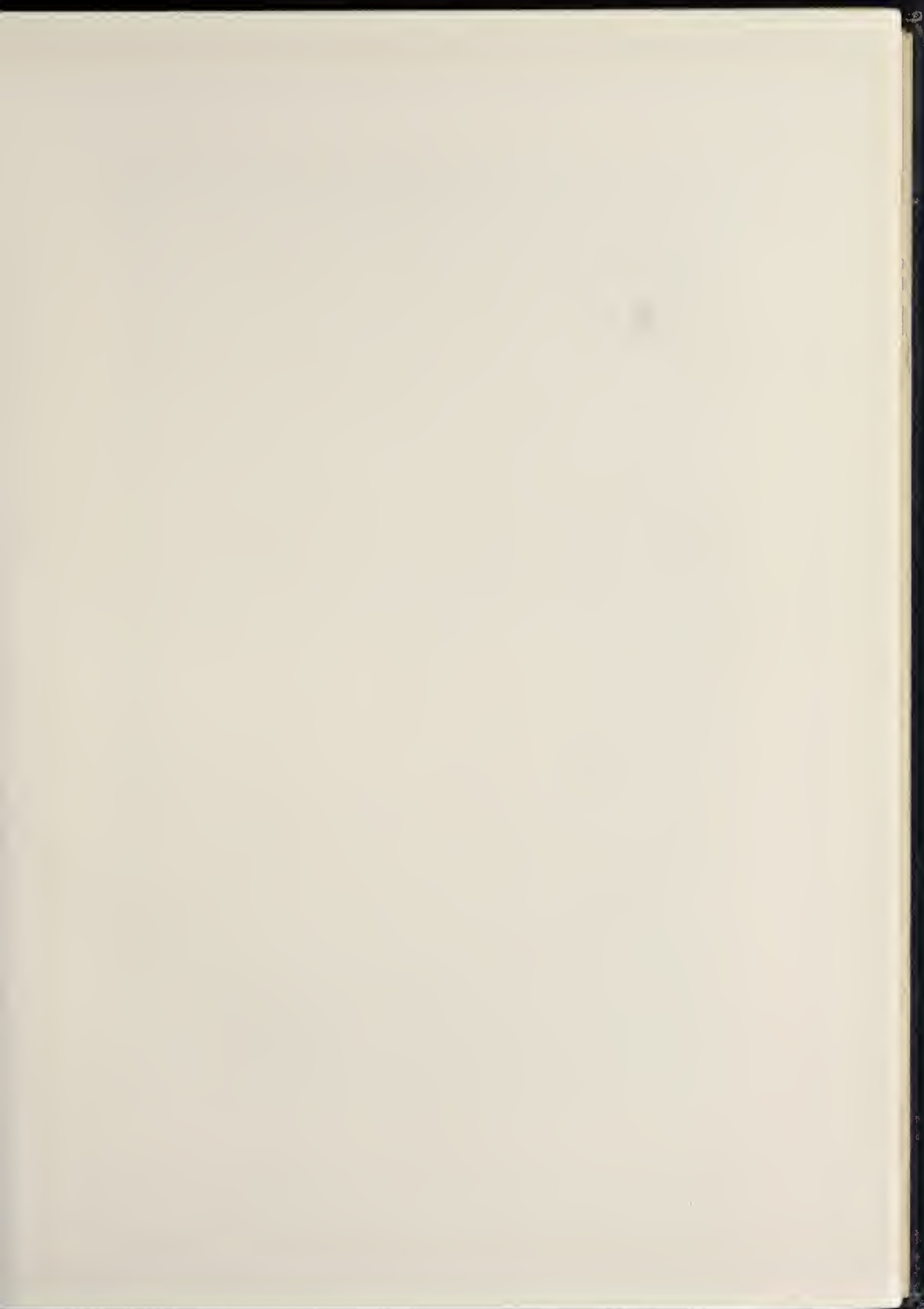
*Panel, 31 in. by 25 in. (0.78 m. by 0.63 m.)*

Esher.

Photo Gray 36372.

**O**RIGINALLY brought from France by the late owner, and sold to Mr. Herbert Cook in 1901. It is not easy to establish the origin of this painting. Some have proposed a Spanish, others a German origin ; but on the whole it may be regarded as an Early French work, and possibly as a sixteenth century archaistic version of an earlier painting.







No. 124





*No. 125*

# BURGUNDIAN SCHOOL

(CIRCA 1450)

## 424. PORTRAIT OF A GENTLEMAN

AND

(ON THE OBVERSE)

## 425. MARY MAGDALEN

(ON THE REVERSE)

Bst c 1941 L.D.S  
van Beuningen,  
Vierhouten.

**A** BEARDLESS man is standing on an octagonal pedestal ; he is turned three-quarters to the right, and his right hand is raised. He wears a loose emerald-green robe with a similar hood, his undergarment is lined with violet, and he has black shoes. He stands against a grey wall which is lit from the left.

On the reverse is the kneeling figure of St. Mary Magdalen, apparently at the moment of the *Noli me tangere*. Landscape background, with a stencilled pattern showing through.

Panel, 40 in. by 27 in. (1.016 m. by 0.68 m.)

Doughty House, First Gallery, No. 62.

Photos Anderson 18417 and 18418.

**E**XHIBITED at the Burlington Fine Arts Club (Winter) 1907-08, No. 14, as "Portrait of an Ecclesiastic," and "probably painted by Conrad Witz (of Basel)."

Dr. Willem Suida, in *Burlington Magazine*, 1909, vol. xv, p. 107, claimed that this was an early work by the Swabian painter Conrad Witz, of Rottweil.

Dr. Hulin de Loo, in *Burlington Magazine*, 1909, vol. xv, p. 173, maintains that the "Annunciation" at Aix-en-Provence (exhibited at the Exposition des Primitifs Français, Paris, 1904, No. 37; reproduced in *Burlington Magazine*, 1904, vol. v, p. 295) shows an identity of all the elements: type, hands, drapery, etc., with this "Magdalen"; that the Richmond painting is not German, but Burgundian.

This view is upheld by Mr. Herbert Cook in

*Burlington Magazine*, 1909, vol. xv, p. 174, who points out that Mr. Roger Fry (*Burlington Magazine* 1904, vol. v, p. 298) had already identified the Aix "Annunciation" as of Burgundian origin, and that the painter was an artist of great genius. Nothing is known of the *provenance* of the present work, which, after having been banished for many years from the Gallery, was reinstated in 1901 among the Spanish pictures, where it was catalogued as an old copy of a lost Van Eyck probably painted in Spain.

This may well have been the left shutter of a large triptych of which the corresponding shutter would have contained on the inner side the figure of Christ, thus completing a *Noli me tangere*, and on the outer side a female figure corresponding with that of the man. It is impossible to say what the subject of the central panel was.

# FRANÇOIS CLOUET

(CALLED JANET)

(FRENCH SCHOOL, 1510?—1572)

HERE is no reference earlier than 1547 Francis I. He was regarded as "le plus excellent to "Francoys Clouet, dict Janet" in the *ouvrier de ce temps*" under Henri II, and he also *comptes royaux*, but he was probably worked for Francis II and Charles IX. *Varlet de Chambre* at the Court of

## 426. PORTRAIT OF DIANE DE POITIERS

PLATE V.

SHE is seated in the bath, along the rim and across the end of which is a white cloth; a dish of fruit stands on a board laid across the bath; on it she rests her right hand holding the stalk of a carnation. She is nude to the waist, her body turned to the left, her face looking out at the spectator. Dark green cap, lined with white silk, the edge of which is trimmed with gold. A jewel is in the middle of her forehead, an earring in her right ear. The child, whose head and hands only are seen, clutches at the fruit. Near by, towards the left of the composition, is a woman nursing her swaddled child. In the centre of the background a maid-servant, wearing a low-cut blue dress with red corsage, clasps a large jug. By her side a chairback worked with the design of a unicorn dormant under a tree on a red field. A framed picture hangs on the wall, and a "landscape" is let into the overmantel. Branches of a tree seen through the open window on the left. A rich red curtain is looped up on either side of the front part of the picture to reveal the figures beyond.

Signed on the edge of the bath "FR. JANETII OPUS."

Panel, 36½ in. by 32 in. (0.92 m. by 0.81 m.)

Doughty House, First Gallery, No. 14.

Photo Anderson No. 18415.

FORMERLY in the collection of Sir Richard Frederick, at Burwood Park, and sold February 7, 1874, No. 83 (Thibaudau, £131 5s). Purchased from Sir J. C. Robinson in 1874 for £350. Exhibited at the Grafton Galleries Exhibition of Fair Women, 1894, No. 20, as "Diane de Poitiers."

Exhibited at the Exposition des Primitifs Français, Paris, 1904, No. 226, as "Portrait d'une dame au bain," by François Quesnel.

Exhibited at the Grafton Galleries, 1911, as

"Portrait of Diane de Poitiers," No. 85, by François Clouet.

Diane de Poitiers (1499–1566), a member of one of the oldest families in France, was married at the age of 13 to Louis de Brézé who died in 1531. Ten years later she became the favourite of Henri II, by whom she was created Duchesse de Valentinois.

"The idea that François Clouet ever tried *genre* painting is one which we should certainly have declined to entertain before seeing the 'Portrait of a Lady in her Bath.' M. Dimier has pointed

Sent to Fitzwilliam  
Mus., Cambridge, 1948.  
by the Cook Trustees

Sold to Mr Drey 1955  
for £65,000!

SH. Kven Foundation



# FRANÇOIS CLOUET

OF HIS OWN

FRANÇOIS CLOUET

THE

## THE PORTRAIT OF DIANE DE POTTIERS

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See  
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**S**HE is a young woman of a very fair complexion, with her hair parted in the middle, and falling down in ringlets on each side of her face. She is dressed in a white gown with a black collar and cuffs, and a black belt. She is holding a book in her left hand, and a quill pen in her right hand. The background is a plain, light color.

Painted by Francois Clouet  
The original is in the collection of the  
The Louvre, Paris.

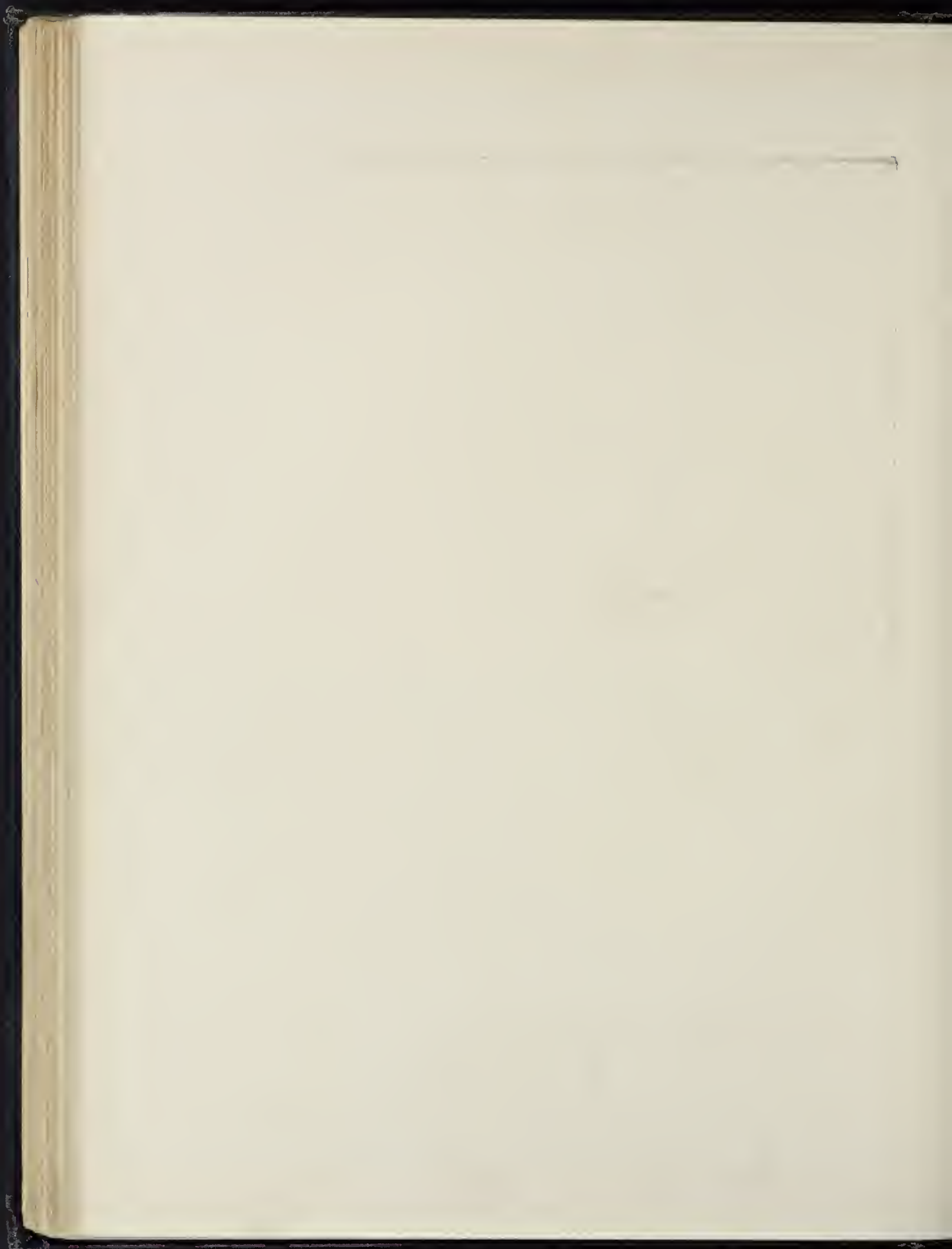
**F**rancois Clouet was a French painter and engraver, active in the 16th century. He is known for his portraits of the French royal family and other prominent figures of the time. His work is characterized by its detailed and realistic style, often showing the subjects in their natural, everyday settings. He was a member of the Clouet family, which was one of the most prominent families of artists in France during the Renaissance.





*Portrait of Lucrezia de' Medici.*

*Sandro*



out that the double curtain of red silk in this composition occurs again in the portrait of Henri II in the Uffizi, and concludes that the 'Lady in her Bath' is by François Clouet. With that conclusion we agree; remarking on the one hand that the painting of the figure is exactly in François's usual manner, and on the other that the same curtain with the peculiar breaks in its folds occurs also in several other portraits admittedly by François Clouet, notably the small full-lengths of Charles IX and Henri II in the Louvre, and the Charles IX in the Imperial Museum at Vienna."—Durand-Gréville, in *Burlington Magazine*, vol. vi, p. 155.

"This picture bears on the bath the signature 'FR. JANETHII OPUS,' notwithstanding which it appeared in the Catalogue of the Exposition des Primitifs Français, held at Paris in 1904, as by François Quesnel, and painted about 1580. . . The great difficulty is that the painter is here a Frenchman, strongly under, though not wholly imbued with, Italian influence; and this neither the one nor the other Clouet (*i.e.*, Jean or François) is elsewhere proved to have been. But the delicate painting of the hand and the nude body emerging from the bath are suggestive of the master himself. . . I take it that 'JANETHII' is neither more nor less than the genitive of the Latinised form Janethius. The inscription is simply 'Francisci Janethii opus—the work of François Janet.'"—Sir Claude Phillips in *Daily Telegraph*, May 23, 1908.

"One of the most important works belonging to the French School of the sixteenth century is Sir Frederick Cook's so-called 'Portrait of Diane de Poitiers.' This is superbly signed 'FR. JANETHII OPUS'—*i.e.*, the work of François Janet (or Clouet.) All the same, it is not until the recent discovery of a signed and dated portrait of the botanist, Pierre Quthe, by the same master, a panel now transferred to the Louvre, that the authenticity of this wonderfully finished piece, unique of its kind and certainly the original of countless repetitions and adaptations, has been completely established. Hitherto we have not known François Clouet as an Italianising painter, but our estimate of him must now undergo change; and what is more, we are compelled to doubt if the most masterly and charming of all 'Clouets'—the 'Elizabeth d'Autriche' of the Louvre—can be by the same hand. Though the painter of this 'Diane de Poitiers' is the reverse of imaginative or profound, we may and must

admire the extraordinary neatness and clearness of his execution, and the singular elegance, the perfect taste, with which he has depicted this figure of an *élégante* of the later French Renaissance, elaborately *coiffée* but completely undraped. The question obtrudes itself: Does this 'Lady in the Bath' really represent the ever-fresh and, even in late maturity, still beautiful mistress of Henri II, Diane, Duchesse de Valentinois? She would have been about fifty at the time when Clouet painted this fantastic piece, and the slender, perfectly shaped 'Lady of the Bath' cannot have counted more than twenty-five summers at the utmost. Does flattery so far go? Moreover, the best authenticated among the fair Diane's portraits, the marble Diana, by Jean Goujon, which was executed for her château of Anet, and is now in the Louvre, does not agree particularly well with the exquisite bather portrayed in the panel which comes to us from Richmond. All that can be said is that both divinities depend entirely for adornment on their ingenious and imaginative *coiffeurs*, and owe absolutely nothing either to ladies' tailor or even to *chemisier*."—Sir Claude Phillips in *Daily Telegraph*, October 18, 1911.

Copies of this picture are to be met with at Versailles, at Chantilly, Dijon, and elsewhere in France (*cf.*, Pichon Sale, Paris, 1897.) A small version of the subject with the addition of another lady seated at the other end of the bath is at Devonshire House, and a variant of this last, showing also Henri IV behind a curtain, appears in the form of a miniature in *grisaille* in the Louvre. The existence of so many old copies goes to prove the celebrity of the original, which is the Richmond picture.

Gavard: *Galerie historiques: Versailles*, 1838, x, 1918.

Michaud et Poujoulat: *Histoire de France*, 1854, viii, 137.

Lord Ronald Gower: *Lenoir Collection of French Portraits at Stafford House*, 1874, pl. 24.

*Gazette des Beaux Arts*, 1878, vol. xvii, 289–304, "Diane de Poitiers et son Goût dans les Arts," 1878, vol. xviii, 865.

Lord Ronald Gower: *300 French Portraits by Clouet*, 1875, i, 39.

Bourderie et Lachenaud: *Léonard Limousin*, 1897, pp. 91–106.

M. L. Dimier: *Le Portrait du XVII<sup>e</sup> Siècle*, 1904.

M. L. Dimier in Thieme-Becker's *Künstlerlexikon*, 1912, vol. vii, p. 117, finds the influence of Primaticcio in the present picture.

# FRENCH SCHOOL

(SIXTEENTH CENTURY)

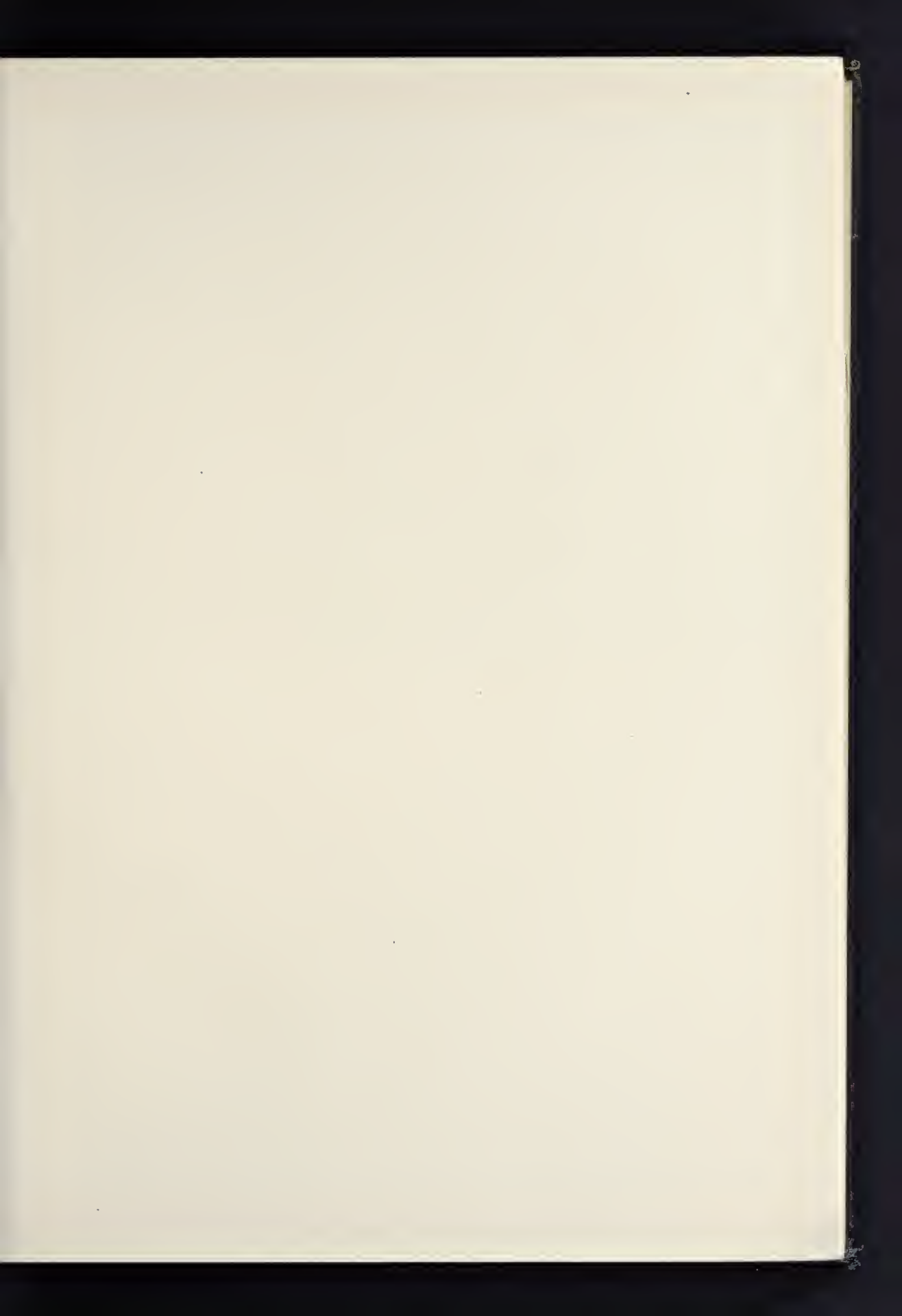
## 427. PORTRAIT OF A LADY

Sl. 11. 1951  
Cook sale, Sotheby's  
25 June 1958 (54)  
£30. 12. 000

**H**ALF-LENGTH portrait of a Lady turned three-quarters to the left. She wears a black dress and a white lace neck-kerchief; her hair is crimped, and her head-dress is black and white and gold; a gold chain is passed twice round her neck.

*Panel, 11 in. by 10 in. (0.27 m. by 0.25 m.)*  
Doughty House, Dining Room.

A PORTRAIT of the Clouet period of French art, and painted in that manner.





*Alcibiades Offering to Hyacinth*  
1788.

# NICOLAS POUSSIN

(1594-1667)

**B**orn in Bourges, France, Poussin spent his childhood in Rome, where he became a member of the Accademia di S. Luca. He was a member of the French Academy of Painting and Architecture, and was elected to the Académie des Sciences in 1666. He was a member of the Académie des Sciences in 1666. He was a member of the Académie des Sciences in 1666.

## 428. A FLORAL OFFERING TO HYMEN, GOD OF MARRIAGE

1644-45

**I**n the month of August, when the sun is in the sign of the Virgin, and the moon is in the sign of the Lion, the gods of marriage are especially honored. Hymen, the god of marriage, is the son of Juno and Vulcan. He is the god of marriage, and is the god of marriage. He is the god of marriage, and is the god of marriage. He is the god of marriage, and is the god of marriage.

Source: *Les Fêtes de France*, par M. de La Motte, 1644.

Deuxième Edition, Paris, chez les Libraires.

Paris, chez les Libraires, 1644.

**T**RADITIONALLY, the gods of marriage are especially honored in the month of August, when the sun is in the sign of the Virgin, and the moon is in the sign of the Lion. Hymen, the god of marriage, is the son of Juno and Vulcan. He is the god of marriage, and is the god of marriage. He is the god of marriage, and is the god of marriage. He is the god of marriage, and is the god of marriage.

*[Faint, illegible text]*





# NICOLAS POUSSIN

(FRENCH SCHOOL, 1594-1665)

**B**ORN near *Les Andelys*, in Normandy, he studied under *Quentin Varin*, who had settled there. After visiting Paris, he arrived in Rome in 1624 and came under the influence of the Flemish sculptor *François Duquesnoy*. Although he was back in Paris for two years (1640-42), his successful career was passed in Rome, where he died.

There he studied the ancients so much that he came to think in their way; he lived and conversed so long with classical bas-reliefs that he was almost better acquainted with them than with the people who were about him. His style is simple, careful, pure and correct, if coldly classical.

## 428. A FLORAL OFFERING TO HYMEN, GOD OF MARRIAGE

PLATE VI.

**I**N the centre is the term of Hymen, which has been loosely entwined with a wreath of evergreens and flowers passed round his brow, and over his shoulders, by various female figures draped in blue. In the centre foreground a woman in cream-coloured robe, with a yellow sash and a red cap, kneels as she extends her hands over a basket full of flowers. In the centre of the left half of the composition is another basket of flowers; beyond and all round it are rose-garlanded female figures playing on musical instruments; this group is moving inward towards the centre. On the extreme right are many figures dancing; one of them has cast a drapery on to the ground near a basket containing flowers. The whole of the background is decorated with festoons and wreaths of flowers arranged to ornament an *espalier*.

Canvas, 66 in. by 148½ in. (1.67 m. by 3.76 m.)

Doughty House, First Gallery, No. 9.

Photo Anderson No. 18481.

**T**RADITIONALLY said to have been at one time in the Borghese Palace, Rome; but the *Descrizione* of that Gallery, circa 1770, does not elucidate the point. Later in the collection of Henry, Lord Beaumont at Carlton Towers, Snaith, Yorks, and sold at Foster's Rooms, Pall Mall, March 25, 1896, as "A Sacrifice to Pan," for 430 guineas. Reproduced in *Les Arts*, August 1905. Poussin painted a terminal figure of Pan, decorated with flowers, in his "Bacchanalian Dance" in the National Gallery (No. 62). Engravings by J. Moyreau and G. Audran show that Poussin

introduced a term and dancing females into his "Empire of Flora."

We may ask whether Poussin, whose "favourite subjects were Ancient Fables, while no painter was ever better qualified to paint such subjects"—to quote from Sir Joshua Reynolds—did not get his idea from someone working in the decadent classical school of Raphael.

On the other hand, may not Sir Joshua have borrowed this invention for his "Graces decorating a terminal figure of Hymen" in the National Gallery (No. 79)?

1913 San Paulo  
Museum, Brazil

(80) St. Colnaghi 212 by C. Robinson in Feb 21/1919

# NICOLAS POUSSIN

(FRENCH SCHOOL)

## 429. THE MYSTIC MARRIAGE OF ST. CATHERINE

Sold to Agnew.  
Exh. Agnew's, NW 1940  
(15)

Sir John Heathcoat -  
- Amoy, B. -  
Knightsbridge Court,  
Tiverton

Bought by  
G. G. Eastman 1933

**O**N the left the Virgin, in her traditional robes, is turned in profile to the right. She holds in her lap the infant Christ, who with His left places a ring on a finger of the left hand of St. Catherine, who in white dress and pink mantle, kneels to the right. Behind and to the right of the Saint is an angel holding a sword symbolic of her martyrdom; two columns in the left background. A composition of nine figures.

*Canvas*, 51 in. by 67½ in. (1.29 m. by 1.71 m.)

Doughty House, First Gallery, No 15.

Photo Anderson, No. 18480.

**E**XHIBITED at the Burlington Fine Arts Club (Winter), 1906, No. 39. This is not to be confused with the picture (54 in. by 77½ in.) mentioned by Smith (*Catalogue Raisonné*, 1837, viii, 146) as being in the collection of the Earl of Ashburnham and sold on July 20, 1850, No. 9. The present canvas may, however, have come from the Montcalm Gallery at Montpellier about 1849-1853. Redford: *Art Sales*, 1888, vol. ii, p. 281.



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No. 430

# NICOLAS POUSSIN

(FRENCH SCHOOL)

## 430. THE RAPE OF THE SABINE WOMEN

**A**T the top of the steps in the Roman forum, on the left, Romulus in a red robe surveys a scene of much commotion, in which some thirty figures in classical robes (mostly pink, yellow and blue) are in various attitudes. On the right a man on a white horse has seized a Sabine woman, and is fighting his way past a building with three windows and an arched entrance. Other buildings are seen under a cloudy sky.

*Canvas*, 62 in. by 83½ in. (1.57 m. by 2.11 m.)

Doughty House, First Gallery, No. 16.

Photo Anderson, No. 18483.

**P**AINTED for Cardinal Alviigi Omodei.  
Engraved by Audran.

Exhibited at the Royal Academy, 1870,  
No. 89, by Sir Henry Hoare, Bart.

Purchased at the sale of the Stourhead heirlooms  
June 2, 1883, No. 63 (Lesser, £35).

Presumably this is the work described by Smith  
(*Catalogue Raisonné*, vol. viii, No. 169, p. 91) as  
being in the collection of Sir Richard Colt Hoare  
(died 1838). But Smith gave the measurement  
inaccurately as 54 in. by 72 in. He refers to it as  
"a capital production painted in the most esteemed  
manner of the master, and has the advantage of  
being clear in its tones of colouring and in excel-  
lent preservation."

Waagen: *Art Treasures*, 1854, vol. iii, p. 172.

The Louvre exhibits (No. 724) a somewhat  
similar work by Poussin. It measures 59 in. by 72  
in.; it was engraved by Girardet, Bonnet, and  
others.

"Le peintre a peint deux fois ce sujet; l'un des

tableaux appartient au Cardinal Alviigi Omodei,  
l'autre à la Duchesse d'Aiguillon, et plus tard,  
à M. de la Ravoir. On ne sait lequel des deux  
a passé dans la collection de la Couronne. L'Abbé  
Guibert, dans une description du palais de Fon-  
tainebleau, dit cependant que 'l'Enlèvement des  
Sabines' ayant appartenu à M. de la Ravoir fut  
apporté au palais en 1723. En 1710 il était  
dans le cabinet des tableaux, à Versailles. Le  
second tableau du même sujet a été gravé par  
Audran." (Lafenestre et Richtenberger, *Le Louvre*  
1908, p. 108.)

On the other hand, Walter Friedländer, in his  
*Nicolas Poussin* (Munich, 1914), says at p. 114  
that Félibien, writing in 1685, mentions this  
(Richmond) version as then in possession of M.  
de la Ravoye, and as having been formerly in that  
of the Duchesse d'Aiguillon. Félibien dates the  
present picture before 1637, thus making it an  
early work of Poussin's.

by Walter Friedländer  
New York 1914  
K. v. M., 1946

# NICOLAS POUSSIN

(FRENCH SCHOOL)

SWEET

## 431. THE PLAGUE AT ATHENS

**I**N the foreground towards the left a half-nude, plague-stricken woman is lying on a mattress on which draperies are spread. More to the right another woman, apparently in the agony of death, reclines against a displaced portion of a large column and other masonry from a temple near by. Between the two women a bearded man, nude to the waist but girt about with a dark blue robe, advances as he converses with another woman, who wears a brown skirt and has her breast bare. In the extreme left corner of the foreground an old woman is seated in an attitude of grief. These and a few other figures, variously posed, are in a strong light. Further back, and more to the right, we see other figures, some of whom are descending the steps of the classical buildings that enclose the scene. An ominous darkness is creeping over all.

Canvas, 48 in. by 69 in. (1.21 m. by 1.75 m.)

Doughty House, First Gallery, No. 17.

Photo Anderson 18484.

**I**T was the fate of this picture to be consigned from Cadiz, many years since, to the father of the late Horton Langston, who married the niece of Henry Hope. Its merits appear to have been very imperfectly appreciated by Mr. Langston, who assigned it to a place on a staircase of his house in Queen Square, where, for a very long period, from the darkness of the situation, it escaped observation. From this gloomy abode it was rescued by the penetrating eye of Mr. Hope, in whose collection justice was done to its merits."—John Young: *Catalogue of Pictures at Leigh Court*, 1822, No. 19.

Another authority says that it was at one time in the possession of "Mr. Horton Langston, whose father received it from Cadiz; it is perhaps the same which was knocked down in a public sale by Mr. Christie in 1804 at 1,000 guineas." If so, it was bought in at that price.

Sold by Christie "in the mansion of Henry Hope in Cavendish Square," on June 29, 1816, No. 97, for 200 guineas.

Later it was in the collection of Peter Miles, of Leigh Court, near Bristol, and at the sale of the collection of Sir Philip Miles, June 28, 1884, No. 53, it was bought by Agnew for £420.

"It is perhaps impossible for art to depict with greater pathos or more solemn effect a subject so

heartrending as this picture exhibits. The view is a street of the splendid city of Athens, over which numbers of plague-stricken inhabitants are distributed. . . . It would be harrowing to describe all the scenes of misery and dismay which meet the eye in every part of the picture; the very air appears pregnant with pestilence, and death in his most horrible aspect reigns triumphant throughout."—Smith: *Catalogue Raisonné*, viii, p. 95, No. 178.

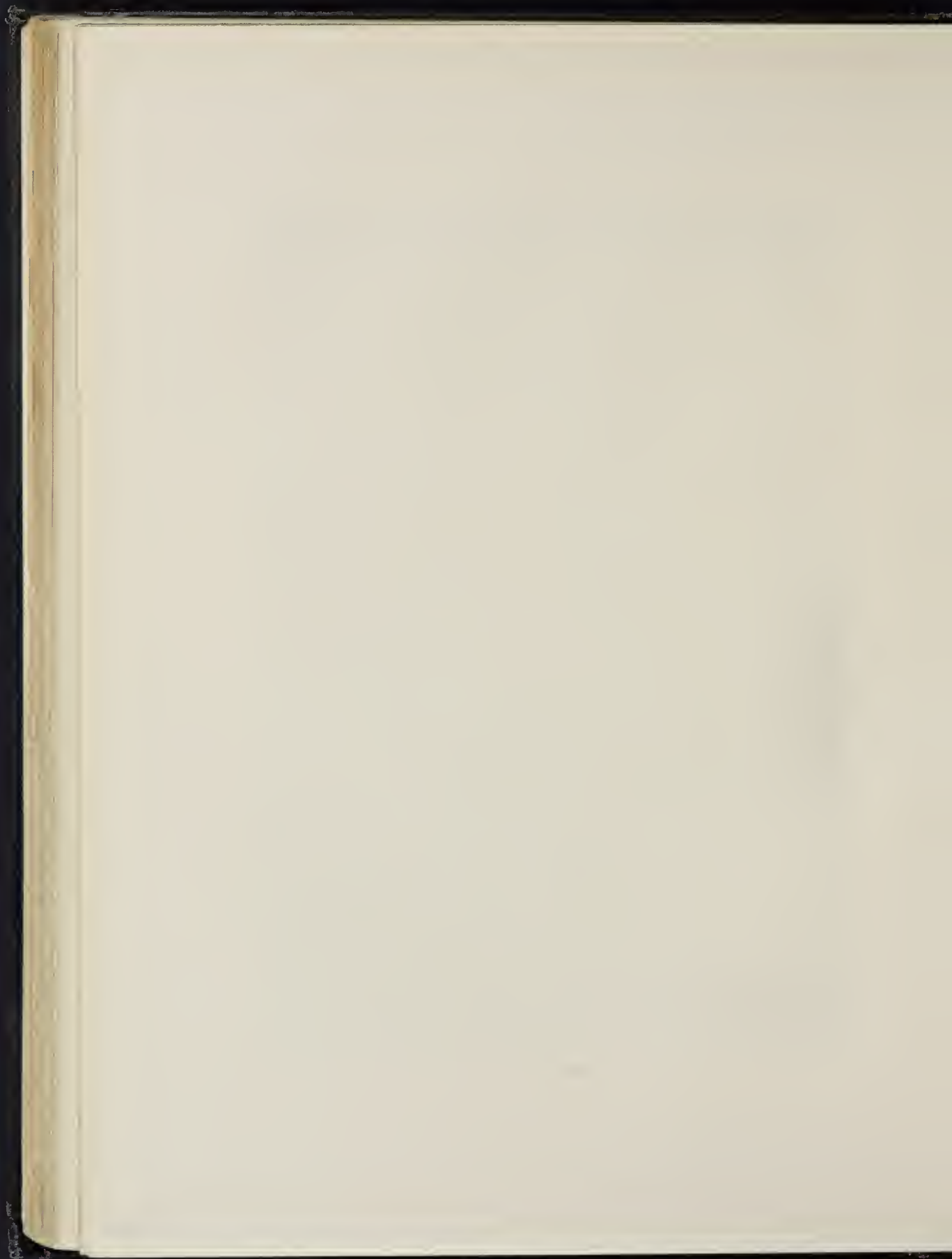
"The Plague at Athens," according to the description by *Thucydides*. A large, very rich masterpiece of Poussin, in which we are reconciled by his skill to the horrors of the subject. All the motives suggested by the author are here employed—disease and death spread their terrors around. The expression of a dying mother is particularly touching. Many in vain implore help in the temples of their gods. Very few pictures of Poussin are of such masterly composition in all their parts, and so well understood in the very difficult foreshortening; the heads, at the same time, are much more varied and more true to nature than usual. In the heavy brownish tone of the lights, and the brown of the shadows, is seen the influence of the Carracci; in the deep blue tone of the landscape and of the sky that of Domenichino: signs which indicate Poussin's

E  
In 1804  
A. C. Smith  
Mansfield 1980  
London 1800  
1000  
Cox 1939  
See 6 1/2 1984  
1/6 x Sweet  
£972,000  
R. 1800





No. 437







No. 432

earlier residence in Rome. Some parts—for instance, the background on the right hand—have become dark.”—Waagen: *Art Treasures*, iii, 180. The National Gallery exhibits (No. 165) Poussin’s “Plague among the Philistines at Ashdod.”

It was engraved by J. Fittler in 1811. A replica of that picture is in the Louvre (No. 710).

*Thucydides*, ii, 47-52.

Champlin and Perkins: *Cyclopædia*, 1888, iii, 450.

# NICOLAS POUSSIN

(FRENCH SCHOOL)

## 432. UNKNOWN SUBJECT

**A**T the turn in an abruptly winding road stands a man (? Diogenes) in blue and mauve classical robes. In his uplifted right hand he holds a (?) shell, as he advances towards a child that plays by the edge of a pool above which is an overhanging rock. Past a tree on the right the path rises as it leads up to a column supported by a base and crowned by the statue of an armed warrior holding an uplifted sword. On the ground near the base of the column sits a man; other figures on higher ground beyond. In the distance are buildings and hills. Dark sky, with the sun trying to pierce through the clouds.

*Canvas*, 41 in. by 31 in. (1.04 m. by 0.78 m.)

Doughty House, First Gallery, No. 10.

Photo Gray 36071.

**T**HIS has usually passed under the title of “Diogenes,” but the significance of the incident is (not) apparent. May it not be one of Poussin’s rather far-fetched classical visions of the “Image of Human

Life,” a subject which was engraved by Baudet and R. Morghen? For Poussin’s mind was strongly imbued with feelings of moral philosophy and the transitory nature of all sublunary enjoyment.

Cork sale, Savoy  
25 Jun 1958 (59)  
a J Comaro  
to 100 Kaufmann

# NICOLAS POUSSIN

(FRENCH SCHOOL)

## 433. A CLASSICAL SCENE, WITH FIGURES DANCING BEFORE A TEMPLE

**I**N the right distance a priest, his brows bound with a wreath of flowers, is sacrificing in the company of a large assembly below the steps of a Doric temple, on which is the inscription :

ΤΗ ΠΑΡΘΕΝΩ

More to the left maidens, in gay attire, are dancing. Beyond the precincts on the left are a landscape, an obelisk and a pyramid, and through an opening is seen the sea. In the clouds flies Mercury, with his petasus, talaria and caduceus. In the left foreground are figures, a porphyry sarcophagus and a fountain.

*Canvas*, 39½ in. by 53 in. (1 m. by 1.34 m.)

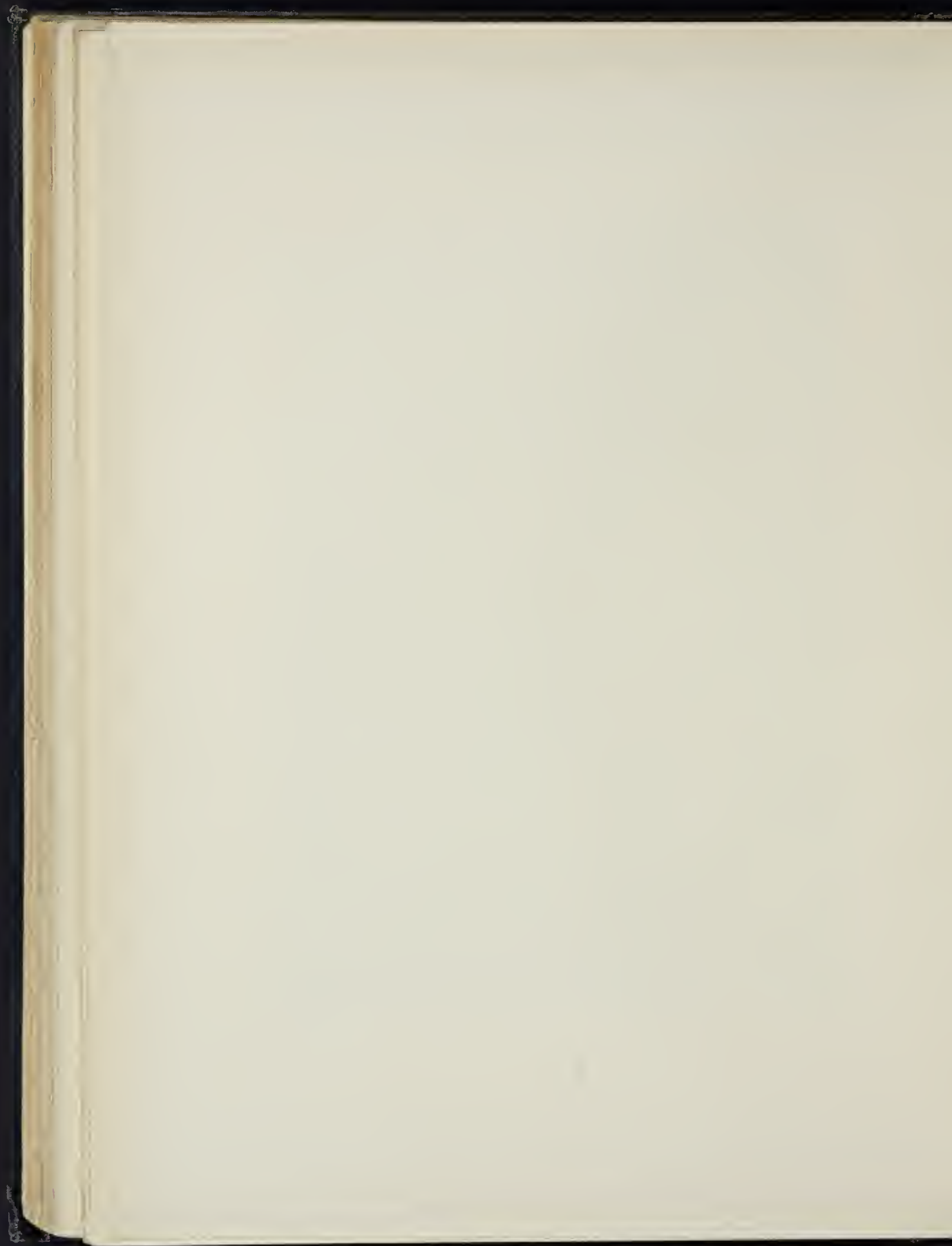
Doughty House, 1st Gallery, No. 2.

Photo Anderson 18482.

**T**HIS attribution is the traditional one. The absence of any real pattern in the composition and arrangement, the stiffness of the draperies, the lack of æsthetic unity and grip, and the harsh colouring of the Mercury, prevent our accepting it as the work of N. Poussin. Indeed, the authentic pictures by him which here hang near decide the point. Traces of his influence are seen in the classical setting, and lead us to give it to some follower in Rome who has sought to adapt to his purposes the mausoleum of Augustus and the pyramid of Cestius. The distant landscape seen through the arches which enclose the sacred precincts seems the finest part of the picture, which has suffered a good deal.



No. 433





# AFTER NICOLAS POUSSIN

## 434. VENUS AND ADONIS

**T**HE goddess is recumbent on red draperies in the left centre of the composition; her head rests on the lap of Adonis, and her arms are extended to invite his embraces. On the left is a kindled torch. In the foreground are two Cupids, the one wearing a floral wreath and the other holding a pair of doves. Further from the lovers, and in the background, three *amorini* are decorating the queen's car with flowers, while two others are beguiling the time with her swans.

Canvas, 38 in. by 52 in. (0.96 m. by 1.27 m.)

Doughty House, Upper Staircase.

**T**HIS picture of Venus and Adonis, rather than Cephalus and Procris, is a copy of the original fully described in Smith's *Catalogue Raisonné*, vol. viii,

No. 193, p. 103, as being in the collection of Mr. George Wilbraham. It now belongs to Mr. Hugh Wilbraham, of Delamere House, Cheshire.

Cook sale, Sotheby  
28 June 1958 (641  
- 29)

£1,200 W&L Lane  
(= 47. 11)

lent to Kenwood 1960

lent to Manchester 1960

Cook 1931 Salt'ems.

sale 16 July 1984

(111) - 05 P

Bt. at Munn's of Newark sale 1 June 1878 (77) 51m 'Dyer'  
by J. C. Robinson and sold to Cook

# MATHIEU LE NAIN

(FRENCH SCHOOL, 1607-1677)

**M**ATHIEU was the youngest brother of Antoine Le Nain (1588-1648) and Louis Le Nain (1593-1648). Resident in Paris by 1633, he was sixteen years later admitted a member of the Academy. The place of his birth is not known. There is some divergence of opinion as to the technical differences in the works of the three brothers Le Nain.

## 435. GRACE BEFORE MEAT

Cook sale, Salisbury  
25 June 1958 (60)  
£ 100 200

**I**N an interior four figures are grouped. On the left a girl is seated at a table, on which she rests the jug which she holds in her right hand. The mother, in a dark green dress, places her right hand on the white tablecloth. Further back, and on the far side of the table, are two little children; the little boy is cutting a loaf, and the little girl folds her hands as she says grace.

Canvas, 18½ in. by 22½ in. (0.46 m. by 0.57 m.)

Doughty House, First Gallery, No. 21.

Photo Gray 36072.

**E**XHIBITED at the Burlington Fine Arts Club, 1910, No. 2. Reproduced Plate II. in the *Illustrated Catalogue*. It is difficult to be precise in the attribution of a picture by one of the three brothers Le Nain. But this one is probably to be classified as coming into Group III of such paintings; that is to say, it is probably the work of the youngest brother Mathieu (1607-1677). (*Vide* p. 18 of the Introduction by Mr. R. C. Witt in the above-mentioned *Catalogue*.)



Fig. 435







No. 436.

# FRANCISQUE MILLET

(FRENCH SCHOOL, 1642-1680)

**A**LTHOUGH born at Antwerp, Francisque a pupil of Sebastian Franck, but in France he studied Millet (called Francisque also) was of the style of Gaspard and Nicolas Poussin. French extraction. He naturally became

## 436. LANDSCAPE, WITH THE FLIGHT OF AHAB

Sold to  
National  
Gallery.

**F**IGURES, in bright-hued robes, in the foreground regard with dismay the thunderstorm and the lightning which flashes forth in the clouds almost above them. Other figures are hurriedly seeking protection from the storm; one of them, seated on a bare-backed horse, may well represent Ahab at the moment of his flight. In the distance to the left are buildings and the triumphal arch of a town situated on the far bank of a river, which disappears as it flows behind the hill on the right; from it we look down on an inland loch and on the distant hills half-bathed in sunlight.

Canvas, 38½ in. by 51 in. (0.97 m. by 1.29 m.)

Doughty House, First Gallery, No. 19.

Photo Gray 36067.

**F**ORMERLY in the Wombwell Collection.

Evidently this is the picture exhibited at Leeds, 1868, No. 56, lent by F. Cook, Esq., as "Landscape: Flight of Ahab," by François Millet (*sic*).

Exhibited at the Burlington Fine Arts Club (Winter), 1915, No. 14, as a "Heroic Landscape."

This artist painted an "Italian Landscape" (No. 945), now in the Munich Gallery, and of about this size, from the further side of the river seen here.

Reber and Beyersdorfer: *Classical Picture Gallery*, x, 66.

"François Millet, an artist whose merits will one day be more fully recognised when an advance in taste will bring about a juster appreciation of the classic revivalists, whether in France, Italy, or elsewhere. . . ."—Mr. H. Cook in *Les Arts*, August, 1905.

J. C. Robinson: *Memoranda on 50 Pictures*, 1868, No. 48, p. 75.

"The grandest features of nature—alps and glaciers, river and lake, seen under the aspect of a thunderstorm—are here wrought up into a very poetic whole; the execution is also spirited and careful."—Waagen: *Art Treasures*, 1854, vol. ii, p. 310.

Graves: *Summary to Waagen*, 1912, p. 122.

# ANTOINE WATTEAU

(FRENCH SCHOOL, 1684-1721)

**B**ORN at Valenciennes of humble parentage, he came to be regarded as the "Prince of Court he went as a young man to Paris. Although nervous, fastidious and consumptive, the chief inspiration from him. He visited England for a subtlety of his perception was so exquisite that short time at the end of his life.

## 437. TWO FIGURES BY CANDLE-LIGHT ("THE DUET")

PLATE VII.

**A** GIRL and a boy (rather her junior), each dressed in brown and with ample white sleeves, are singing a duet. The girl holds before her a page of music, on which falls the light of the candle that the boy holds in his left hand.

Panel, 7½ in. by 6¼ in. (0.19 m. by 0.15 m.)

Doughty House, First Gallery, No. 13.

Photo Anderson 18522.

**P**URCHASED from Sir J. C. Robinson in 1872.

Exhibited at the Guildhall 1898, No. 53.

An inscription in ink on the stretcher states that the picture was "Bought from M. de la Hante, Paris." That collector sent many pictures over to be sold in London, but none corresponding even approximately to this panel is included in any of his sales held by H. Phillips on June 3, 1814; June 1, 1817; and July 9, 1828.

"The little 'Candle-light Scene' is a genuine work by Watteau, and is fine in quality."—*The Times*, June 6, 1898.

Exhibited at the Burlington Fine Arts Club, French Eighteenth Century Art 1913, No. 6, Plate v, as "Nocturnal Scene: Lovers Reading." Sir Claude Phillips has kindly pointed out that a sheet of studies, formerly in the collection (now

dispersed) of Miss S. A. James, gives in several different poses the head of the girl, and that of the young man, in this picture.

Reproduced in *Klassiker der Kunst* 1912, p. 118.

"The 'Nocturnal Scene' is a characteristic little picture, the girl's figure admirable, but the face of the young lover rather seriously rubbed."—

*The Times*, May 30, 1913.

"Of singular beauty, and distinguished by an intimate pathos that entitles it to a place apart in the Exhibition is the little 'Nocturnal Scene: Lovers Reading,' which some students of the master hesitate to accept as Watteau's. The woman's face and the hands of both personages are (in the opinion of the writer) equivalent to a signature."—Sir Claude Phillips in the *Daily Telegraph*, June 9, 1913.

See - cat. 1948,  
1939 Cook Settlement  
Sale 1, 6 July 1952  
(106) as attr. to  
N. Lancret





# ANTOINE WATTEAU

**R**ÉPONSE À LA DÉCLARATION DE M. DE LAURENTIE

DE LA MANIÈRE DE FAIRE UN BON CANDLE

1951

**A**U LECTEUR

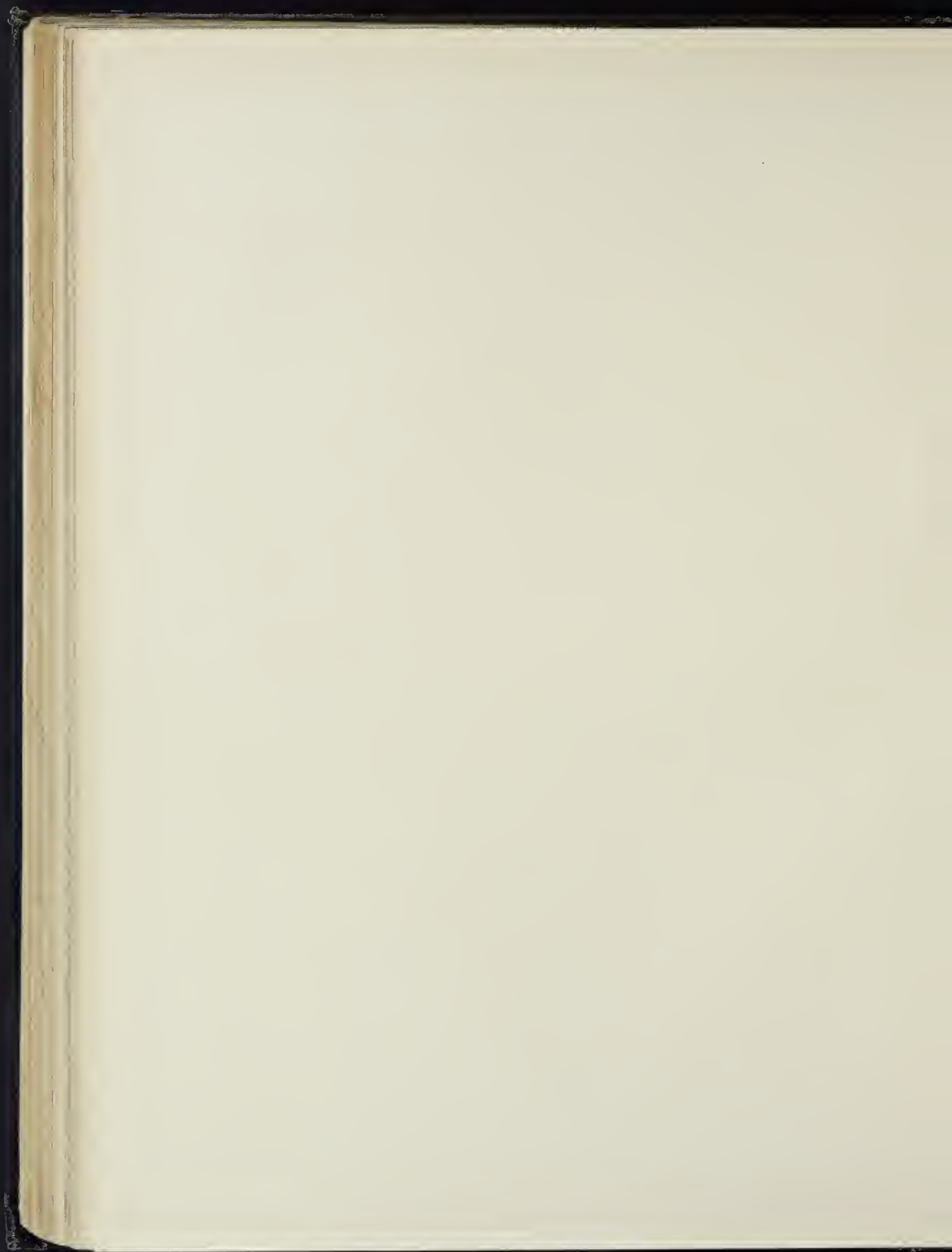
Il est de mon devoir de vous dire que...

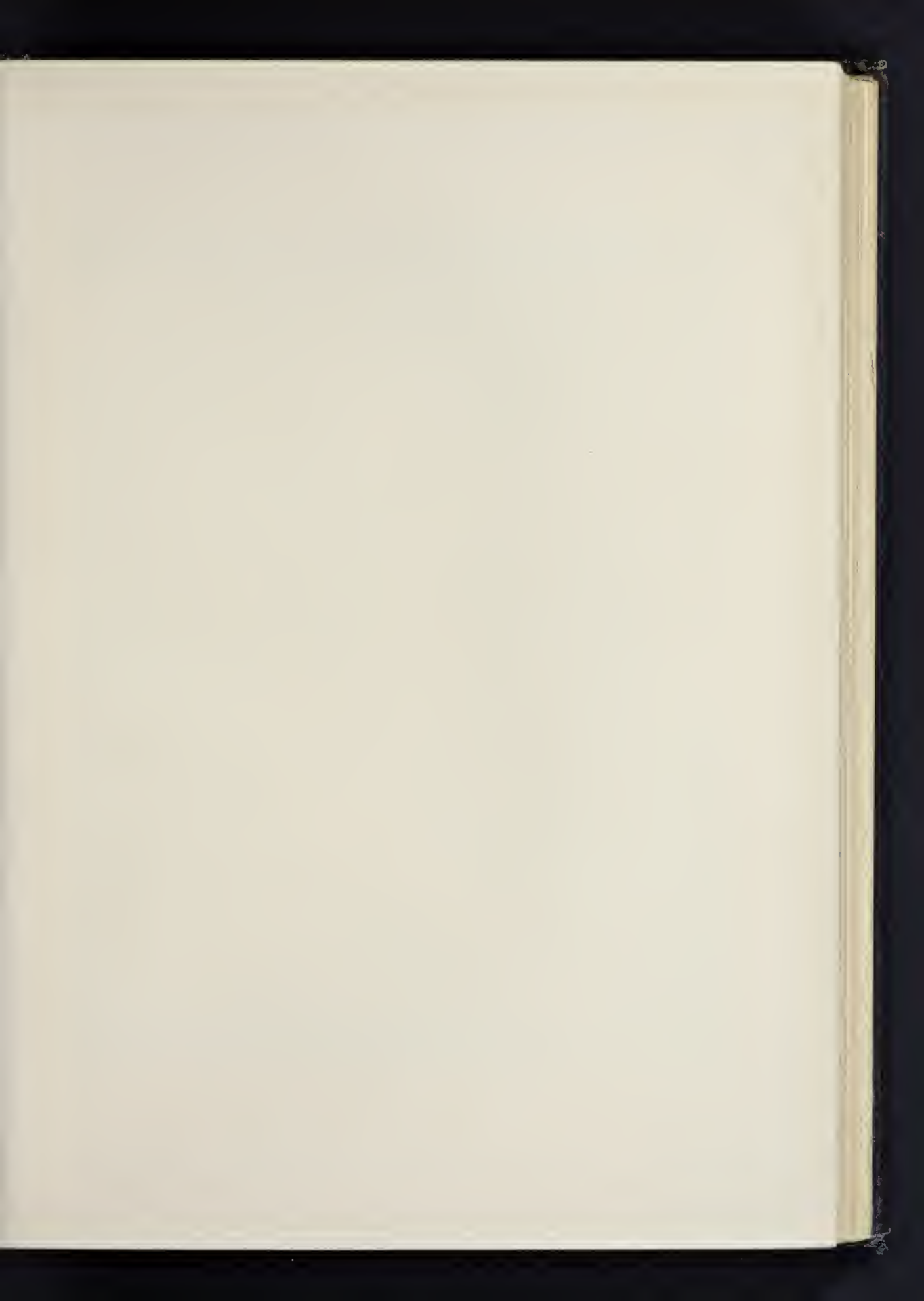
**P**our que vous puissiez en profiter, j'ai écrit ce livre...



*Two figures by Candlelight*

.N. 237







No. 239.

# WATTEAU

(IN THE MANNER OF)

## 438. FÊTE CHAMPÊTRE

**A** COMPOSITION of several small figures. On the left stands a girl in yellow. More to the right sits a girl in white, with music in her hand; a dog at her side. In front of her a little child, dressed in blue, leans against her elder sister who, in a pink dress, rests her hand on the violincello placed against a *tabouret* on which is the young gallant who plays the guitar. In the centre another young man holds his guitar; behind him is his companion in brown and red, standing near a terminal figure. The background is formed by a clump of thin-branched trees on rising ground; to the right are several small figures seated at the edge of a lake.

*Canvas*, 26 in. by 24½ in. (0.66 m. by 0.61 m.)

Doughty House, Boudoir.

THIS is a pastiche founded upon motives derived of treatment. from Watteau, but nowhere revealing his quality

On loan to  
Leamington Spa  
1953.

Cook sale, Salisbury  
25 June 1958 (61) a  
Pate Escroff

## 439. FÊTE GALANTE

**A** COMPOSITION of four figures, grouped with classic abandon in a luxuriant landscape setting, and wearing the costume of the sixteenth century French Court. A young man lying on the ground clasps the right hand of a lady who is in yellow dress and sits on the grass under a tree. Two other ladies, one of whom has a red scarf, are starting to walk towards the bank of the distant lake.

*Canvas*, 40 in. by 32 in. (1.01 m. by 0.81 m.)

Doughty House, Drawing Room.

Photo Gray 36121.

**T**HERE can be little doubt that this is only an eclectic work based on a knowledge of the seductive charm of Antoine Watteau. In essentials it may be classified with the best productions of H. Andrews, who died in 1868. That artist in the early part of his career had a preference for Scottish historical subjects. From about 1838 he adapted his style to French historical *genre*. He occasionally exhibited such canvases as "A Garden Scene, time of Louis XIV" (1839), "Fête Champêtre, Siècle

de Louis XVI" (1847), &c. Between 1827 and 1863 he exhibited eight pictures at the Royal Academy, seventeen at the British Institution, and fourteen at Suffolk Street.

It has also been suggested that the painter of this charming group may well be François Watteau, called Watteau de Lille (1731-1798), great-nephew of the famous Watteau, and a painter whose works can be studied only in the museums of Lille and Valenciennes. But this view requires confirmation.

# JEAN BAPTISTE SIMÉON CHARDIN

(FRENCH SCHOOL, 1699—1779)

**T**HE son of a master carpenter, he early attracted notice by his pictures of still life and genre. Like his contemporary Hogarth, he was uninfluenced by the art of his predecessors. But the natural truth of his vision and his sense of colour earned for him high praise, and membership of the Académie Royale. Diderot somewhat extravagantly rated him as "perhaps one of the greatest colourists in the whole realm of art."

## 440. LA BLANCHISSEUSE

**I**NTERIOR of a room with a woman, in blue skirt, brown overdress and white cap with long ends, washing clothes in a tub placed on a stool. Near it a little boy, in yellow coat, blue stockings and wide cap, is sitting on a small chair; he is blowing bubbles. In the left corner, on the floor, is a large wash-basin near which is a kitchen chair with soap and a towel on it; on the wall above is a framed picture. Through an open door in the right centre we see the back of another washerwoman who is hanging up clothes. In the right foreground, behind the open door, are a tortoiseshell cat, a ladder with clothes on it, a brown earthenware panshion and a "peggy."

Panel, 15½ in. by 17½ in. (0.39 m. by 0.44 m.)

Doughty House, First Gallery, No. 11.

Photo Anderson 18413.

**P**URCHASED from a private gallery in Lisbon in 1871.

Exhibited at the Royal Academy, Old Masters, 1880, No. 33.

Exhibited at the Guildhall, 1898, No. 68, when it was conjecturally stated in the catalogue to have been "formerly in the collection of M. le Chevalier de la Roque. Engraved by C. N. Cochin."

Exhibited at the Burlington Fine Arts Club French Eighteenth Century Art Exhibition, 1913, No. 40.

See No. 28 on p. 61 of Jean Guiffrey's catalogue of Chardin's works appended to Armand Dayot's *Chardin*; this picture is reproduced on p. 75 of the latter work.

Similar pictures are in the Hermitage at Petrograd, and in the National Museum at Stockholm. A reproduction of the latter faces p. 120 of Lady Dilke's *French Painters of the Eighteenth Century*, 1899. Another version belonging to Baron Henri de Rothschild is reproduced on p. 235 of *L'Art et Les Artistes*, iii, 1906.

It has been pointed out, notably by M. Dayot

at full length (*Chardin*, p. 6), that the *Mercur de France*, September, 1737, p. 2020, mentions among the exhibits by Chardin at the Salon of 1737 a "Blanchisseuse debout, un enfant au bas faisant des bulles de savon," and a "Cuisinière tournant le robinet d'une fontaine."

"The two capital Chardins, 'La Blanchisseuse' (33) and 'La Fontaine' (41), in the second manner of the French bourgeois painter, are not important examples, but they are interesting from their sound and careful workmanship and its general resemblance to that of Hogarth, who although born four years before the Frenchman, has been supposed to have been influenced by him."—*Athenæum*, January 10, 1880.

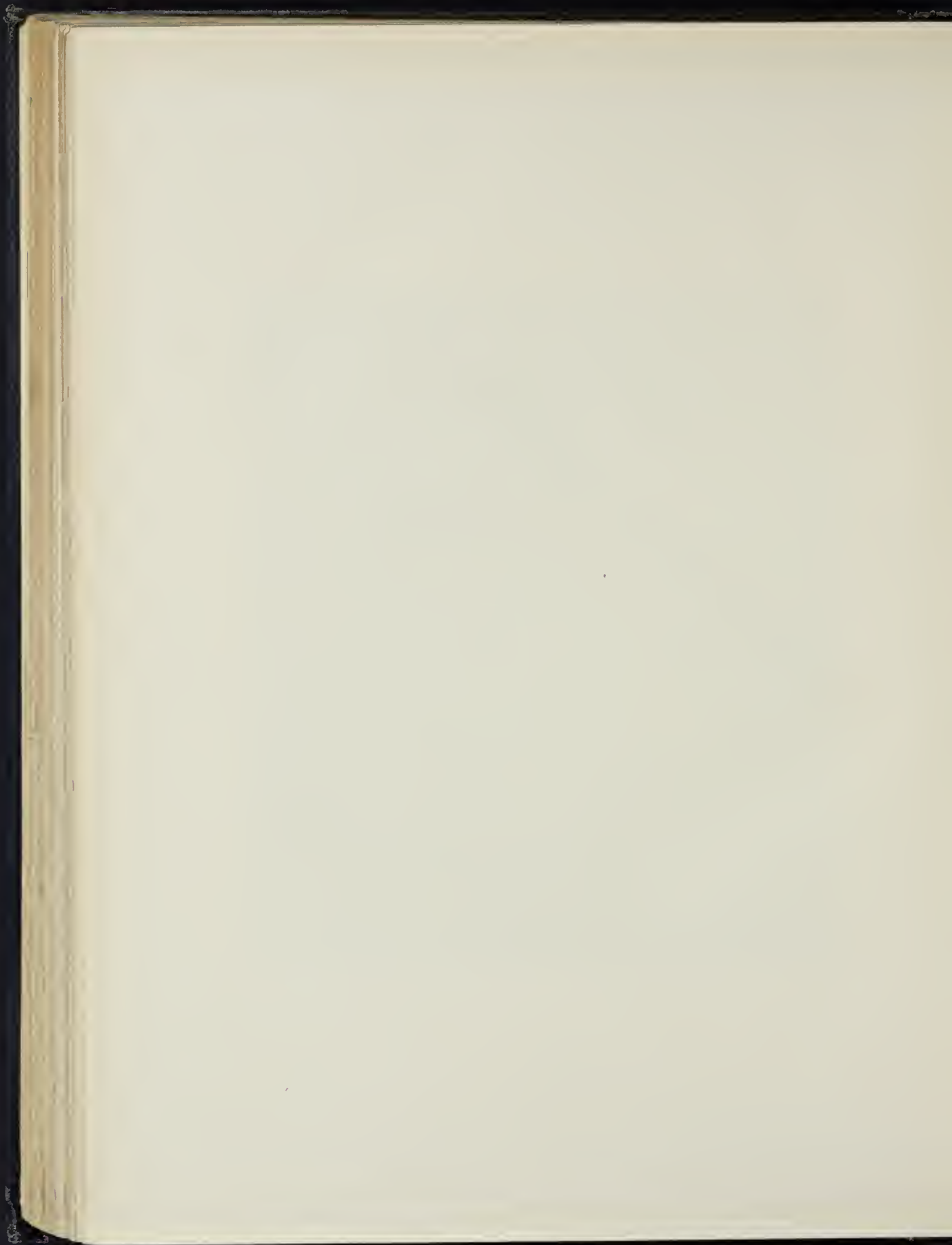
M. Armand Dayot in his *Chardin*, 1908, p. 61, describes this "Blanchisseuse" as a repetition or copy of the one at Stockholm.

C. N. Cochin's engraving is inscribed "d'après le Tableau original du Cabinet du M. le Chevalier de la Roque de 15 pouces et ½ de Large, sur 14 pouces de Haut."





Pl. 430







No. 441

# JEAN BAPTISTE SIMÉON CHARDIN

(FRENCH SCHOOL)

## 441. LA FONTAINE

**T**HE interior of a room as in No. 440. A woman in a blue-brown skirt, white bodice and cap, stoops down towards the left to draw water from a large brown jar or *fontaine*. In the left foreground a cask, and on it a large copper vessel; near it are three long logs of wood and a yard broom. In the left foreground below are a shallow pan and a charcoal burner. A piece of beef hangs from the ceiling. Through the door in the right foreground is a woman speaking to a child.

Signed *Chardin* on the barrel.

*Panel*, 15½ in. by 17½ in. (0.39 m. by 0.44 m.)

Doughty House, First Gallery, No. 12.

Photo Anderson 18414.

**P**URCHASED, like No. 440, from a private gallery in Lisbon in 1871.

Exhibited at the Royal Academy, Old Masters, 1880, No. 41.

Exhibited at the Guildhall, 1898, No. 52, when it was loosely stated in the catalogue to have been "formerly in the collection of M. le Chevalier de la Roque; engraved by C. N. Cochin."

Exhibited at the Burlington Fine Arts Club, French Eighteenth Century Art Exhibition, 1913, No. 6.

Similar pictures are in the National Gallery, the National Museum at Stockholm, and Mme. Jahan-Marcille's collection at Paris. Mr. G. Harland Peck lent a version on canvas to the Loan Exhi-

bition of Works by French and English painters of the Eighteenth Century at the Guildhall, in 1902 (No. 124).

See No. 29 on p. 62 of catalogue by Jean Guiffrey of Chardin's works, appended to Armand Dayot's *Chardin*.

Reproduced in colour as frontispiece to Furst's *Chardin* (Methuen, 1911).

M. Armand Dayot, in his *Chardin*, 1908, p. 62, describes this "Fontaine" as a repetition of the one in the National Museum at Stockholm.

Since 1898 the National Gallery has exhibited (No. 1664) a "Fontaine" under the name of Chardin. It came from the collection of M. G. Sortais, Paris.

# CLAUDE

(FRENCH SCHOOL, 1600-1682)

**C**LAUDE GELLÉE, called *Claude de Lorraine* or *Claude Lorrain*, travelled to Rome about 1613, and found employment there. His chief excellence is in the "classical landscapes," in which he painted the effects of misty shadows cast by the rays of the sun and rendered with delicate aerial transitions. The world he visualised was largely an imaginary one, full of sweet serenity. His "*Liber Veritatis*," in the collection of the Duke of Devonshire at Chatsworth, is a book of genuineness rather than of truth. It was compiled primarily in self-defence to resist the unjust claims and the forgeries of the unscrupulous dealers. He was an etcher also.

## 442. LARGE LANDSCAPE: SUNSET

S.A. K. Knoche,  
1946.  
BT & note. Mum,  
New York 1947

**T**HE distant view exhibits a hilly and well-wooded country, through which a river flows. A goatherd drives his flock down the road into the centre, whence a man and a woman, both seated on the same mule, drive their herd of cattle to the right towards the trees. Buildings on higher ground in the distance on the right; on the left are hills. The sun is setting on the horizon.

*Canvas*, 41 in. by 54 in. (1.04 m. by 1.37 m.)

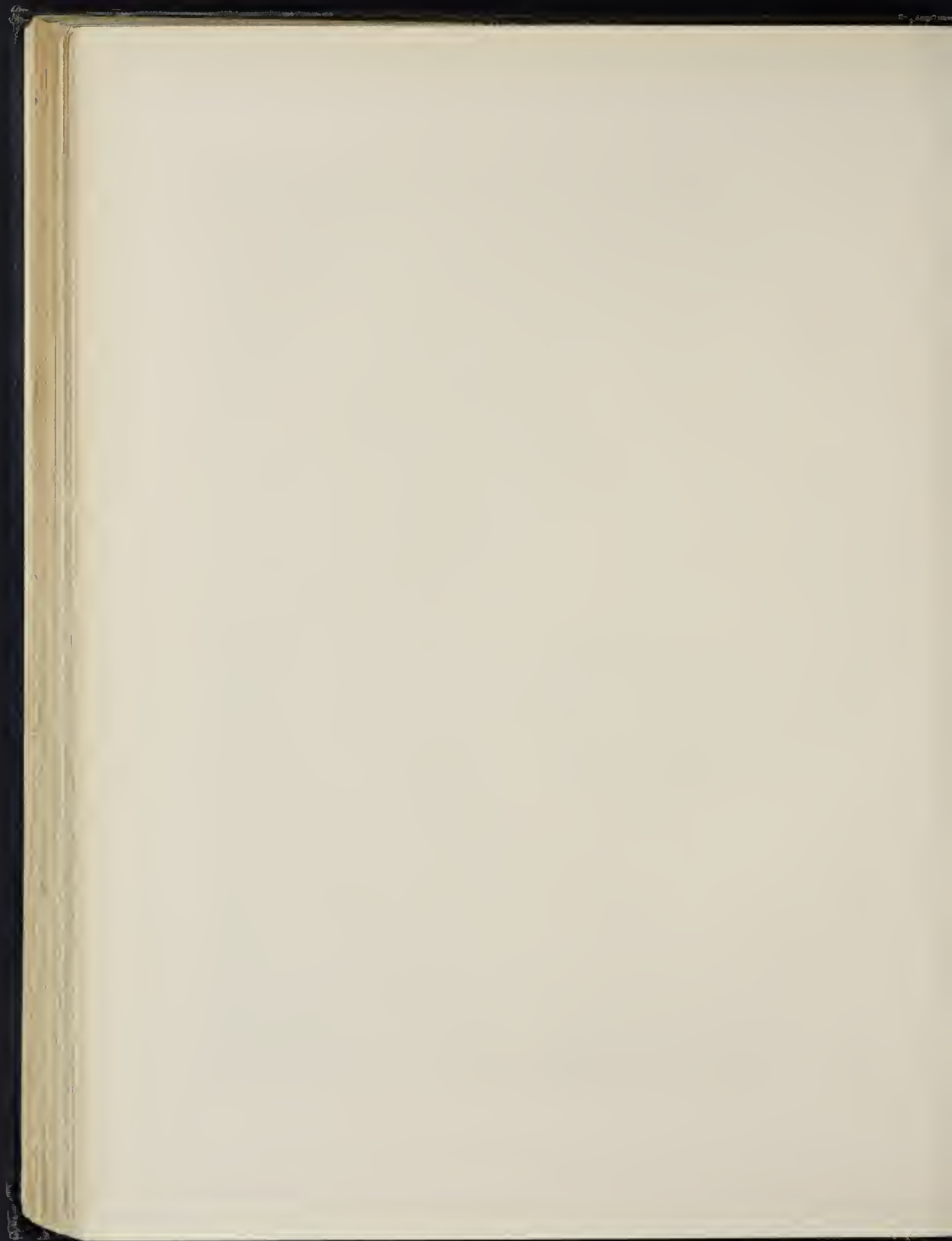
Doughty House, First Gallery, No. 18.

Photo Gray 36065.

**P**AINTED for an amateur at Lyons. It was subsequently in the possession of Sir Joshua Reynolds, and afterwards passed into the collection of Lord Farnborough. Exhibited at the British Institution, 1819, No. 76. Exhibited at Burlington House, 1902, No. 61. Smith: *Catalogue Raisonné*, viii, No. 109, p. 248. The composition of this painting is in all essentials reproduced with unusual accuracy by Earlom in his engraving of Claude's *Liber Veritatis*, ii, 109.

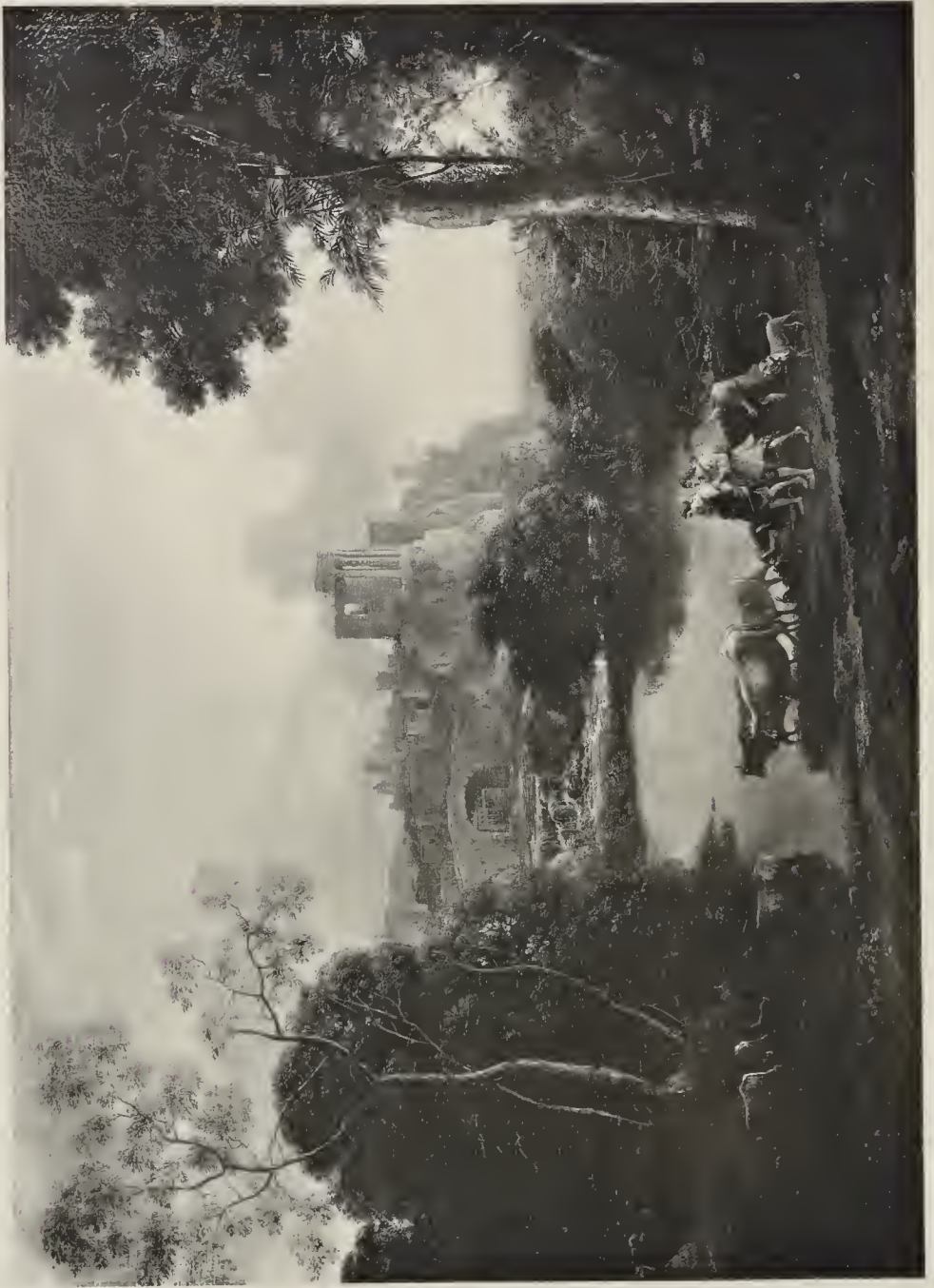


No. 448.









No. 448.

# CLAUDE

(FRENCH SCHOOL)

## 443. LARGE LANDSCAPE, WITH CASTLE AND FIGURES

**T**HE sun, setting in the right distance, lights up the walls of the fortified city which, placed on a rocky promontory, dominates the whole scene. In the centre, beneath the bridge which leads up to the city, flows a river; a water-mill higher up stream is seen through the bridge. The river falls over a succession of boulders into a deep pool, bounded by trees. In the foreground two men and a woman are driving their cows and goats, towards the left, across a ford.

*Canvas*, 38½ in. by 53 in. (0.97 m. by 1.34 m.)

Doughty House, First Gallery, No. 20.

Photo Gray 36066.

**S**OLD, with other pictures belonging to the twelfth Duke of Somerset, June 28, 1890, No. 50 (Agnew, £168), and described as "A View of Tivoli, with the Temple of the Sibyl and the Palace of the Cæsars in the background."

This has many points of contact with Claude's

*Liber Veritatis*, as shown in Boydell's publication, i, 65. But Earlom's print there published represents a herdsman driving cattle through a ford towards the bank on the left, while in the right centre Tobias, carrying the newly caught fish, is accompanied by the Archangel, who hastens away from the stream.

S. H. Kren  
Foundation 1952  
Given to the Young  
Men's Museum,  
San Francisco,  
1951

Sale to Earlom through Sir J. C. Robinson for £500

# CLAUDE

(FRENCH SCHOOL)

## 444. THE EMBARKATION OF ST. PAULA FROM THE PORT OF OSTIA

Copy  
Chill in coll. 1951  
Cook sale 30 April  
1984 (28) a' n' b'  
Abund'

**T**HE embarkation is represented at the confluence of two bye-canals and the main stream, the blue waters of which lead in the middle distance into the inland sea. In the right foreground St. Paula on the quay is taking leave of several figures who may include her son Toxotius and her daughters, Blesilla, Paulina, Eustochium and Rufina. On the quay to the left are seen the columns at the angle of a classical temple. In the right middle distance is a palace with a portico and a flight of steps; beyond it is another palatial building, while further away is a continuation of similar palaces under an evening sun. There are stones on the quay in the right foreground.

Canvas, 20 in. by 15½ in. (0.50 m. by 0.39 m.)

Doughty House, First Gallery, No. 7.

Photo Anderson No. 18416.

**E**XHIBITED at Burlington House 1902, No. 63, as a "Sea Port."

Formerly in the collection of Sir William H. Feilden, Feniscowles Park, near Blackburn, and acquired at the sale at Christie's, March 3, 1877, No. 50 (Waters, £59 17s.).

St. Paula, a Roman lady, was born May 5, 347. She was induced by St. Jerome, her friend, to leave Rome and live at Bethlehem in close retirement. She died there in 404. This picture is descriptive of her departure from the Portus Augusti, a harbour built at Ostia, near Rome, by the Emperor Claudius. She felt deeply the loss of her widowed daughter Blesilla. This hastened her death. Her relics are said to be at Sens.

This composition recalls the well-known one in the collection of the Duke of Wellington, which

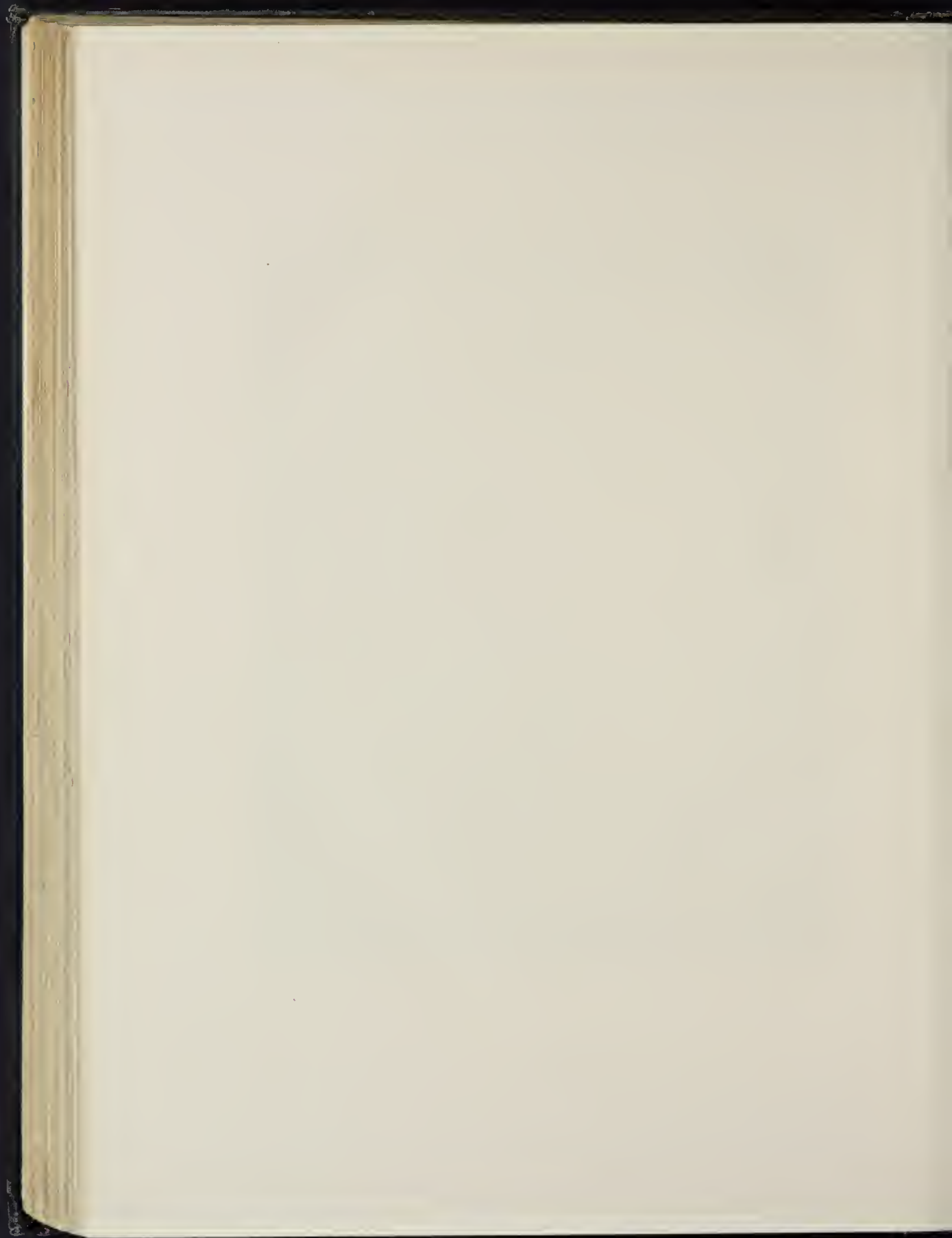
is inscribed on one stone in the right foreground: "Porto de Ostia Claudio Imp.;" and on the other, "In Barco di Sancta Paula." That work, captured at Vitoria, was at Burlington House in 1887, engraved in colour by R. Cockburn, and described in Smith's *Catalogue Raisonné*, vol. viii, p. 384, No. 422. Earlom's print, published by Boydell, is in Claude's *Liber Veritatis*, i, 61. The grouping of the figures is not quite similar in the Richmond canvas. Another version, of the same size, is in the Dulwich College Gallery (No. 220), and another is in the Prado Museum at Madrid. *Catalogue*, 1913 edition, No. 2254.

Butler: *Lives of the Saints*, 1854, vol. i, p. 319. Evelyn Duchess of Wellington: *The Collection at Apsley House*, 1901, vol. i, 87. *Athenæum*, Feb. 1, 1902, p. 152.

= J.C. Robinson



No. 444







*No. 145*



# CLAUDE

(FRENCH SCHOOL)

## 445. THE REST ON THE FLIGHT INTO EGYPT

**T**HE foreground is thrown into shadow by the spreading branches of tall trees, at the foot of one of which the Virgin is seated with the Child, before whom kneels a ministering angel. Behind the Virgin, and more to the left, St. Joseph, holding a book before him, lies on the ground. On the right the ass is grazing; a sun-lit plain with a mountain range beyond.

Canvas, 26½ in. by 19½ in. (0.67 m. by 0.49 m.)

Doughty House, Old Gallery, No. 5.

Photo Gray 36070.

**C**LAUDE painted this subject many times with numerous variations in the setting and arrangement of the figures. Smith (*Catalogue Raisonné*, vol. viii) gives 13 versions. The Richmond canvas approximates more closely to No. 38 and No. 313 than to any of the others instanced by Smith, but it in no way derives, even in essentials, from any one of them.

Smith no. 11. 008

Certainly not Claude  
conceivably, Swanswell

Cook sale, Sotheby  
25 June 1958 (55)  
£170 L. Cohen

## 446. A SMALL LANDSCAPE

**A** YOUTH in red and a girl in blue are by a tree trunk near tall trees on the right; they are looking at the cattle which stand in the pool of water in the centre, and at the goats on the bank near the roughly built bridge on the left. Two men in a boat—they row in different directions!—are in the middle distance below the bridge. Beyond and to the left is a castello or convento. Blue mountains in the distance.

Panel, 16 in. by 21 in. (0.40 m. by 0.54 m.)

Doughty House, First Gallery, No. 6.

By C. Robinson at a sale at Robinsons  
21 Dec 1883 and sold to Cook.

Cook sale, Sotheby  
25 June 1958 (55)  
£150. Walker.

**E**XHIBITED at Burlington House 1902, No. 69.

This agrees in all essentials with Claude's *Liber Veritatis*, 116 (see R. Earlom's Print in Boydell's publication, 1777, vol. ii, p. 16; it appears to have been painted for Signor Verdone). The Hermitage at Petrograd possesses in "Le Soir" (45 in. by 62 in.) a rather similar landscape setting to the smaller one at Richmond; but

although similar in the Claude sense of the term, they are by no means identical. Indeed, in the Petrograd picture (No. 1430) Tobias and the Angel are represented on the bank; it is reproduced in Reber and Bayersdorfer's *Classical Picture Gallery*, 1898, vol. ix, p. 72. Somof (vol. iii, p. 37) describes it fully. He says it was painted in 1663 and came from Malmaison.

# CLAUDE

(ATTRIBUTED TO)

## 447. PEGASUS: A SEA PIECE

Cook saw, Sahay  
25 June 1958 (57)  
E32 Genoa

**T**HE scene takes place on the shore of an inland sea. A warrior, conversing with Cupid, stands in the right foreground on the far side of the pool of water which crosses the composition towards the left. Beneath the overhanging branches of the tree in the left foreground, five nymphs in classic attire are seated in a circle on the ground. The grey winged horse Pegasus stands in front of the mass of rock that rises as a natural arch covered with verdure and is continued to the high ground on the right. To the left, across the blue waters of the sea, are distant hills.

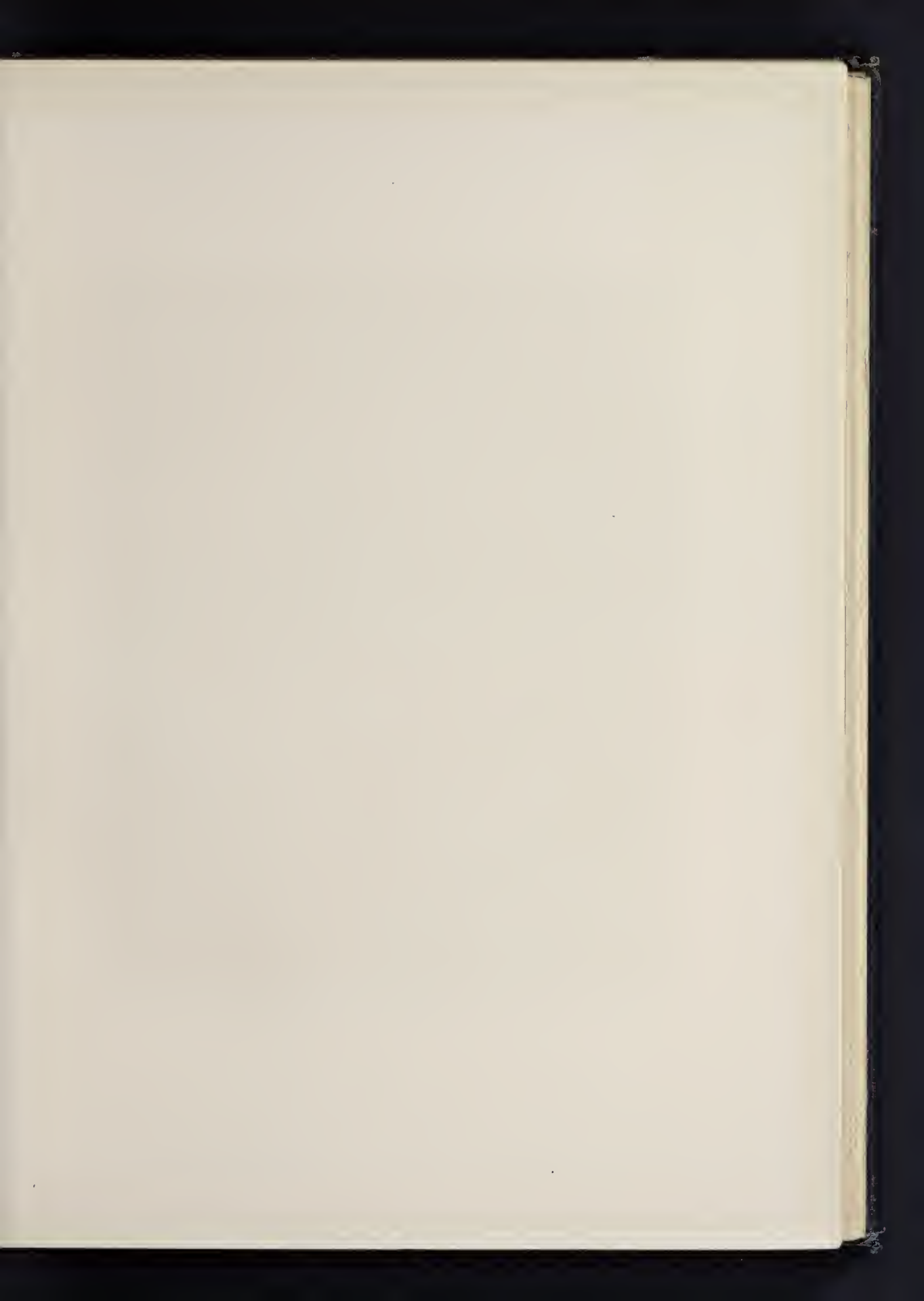
*Canvas*, 39 in. by 49½ in. (0.99 m. by 1.25 m.)  
Doughty House, Old Gallery, No 3.

**T**HE mention of Claude's name in this connection is perhaps a little ungracious, yet no other is forthcoming, as this artist's name stands loosely also for a style and even an epoch.





No. 448





*No. 449*

# JEAN BAPTISTE GREUZE

(FRENCH SCHOOL, 1725—1805)

**B**ORN near Macon, he came to Paris as a young man and soon met with success. He cunningly contrived to mingle apparent simplicity with voluptuous allurements, and so earned reputation with the amateurs of his day. The meretricious and sentimental appeal of his productions passed out of favour at the coming of the Revolution. At the end of a long life he sank into oblivion and poverty.

## 448. A GIRL IN PRAYER

**F**ULL-LENGTH figure, smaller than life-size, of a girl, seen almost in profile towards the right. Her arms are extended and her hands are resting on her bed on which is a mandoline; she gazes earnestly upwards. She wears close-clinging white draperies, and a black mantle is loosely thrown over her shoulders and falls to the ground. She has bare feet, fair dishevelled hair. Above the bed on the right hangs a dark curtain.

Canvas, 27 in. by 21 in. (0.68 m. by 0.53 m.)

Doughty House, Old Gallery, No. 4.

Photo Anderson 18441.

**T**HE artist's treatment of this curious subject is best seen in the very similar composition "La Prière du Matin," now in the Musée Fabre at Montpellier (catalogue of 1904, No. 295). The pedigree of that work (which is of the same measurement as the present canvas) is given by Mauclair: *Greuze*, 1907, No. 194, and there reproduced. It was in the Duclos-Dufresnoy sale in 1795, and later in

that of M. Valadon. It was engraved by Alph. Boily under the title of "La Vertu raffermie," and by Th. Parent and Pannemaker in *Gazette des Beaux-Arts*, 1860, v. 21. A smaller pastel (17 in. by 14 in.) representing the "Jeune fille en prière" in a blue dress, was in the Baron de Beurnonville sale, 1881, No. 82. It may be only a copy of the parent work at Montpellier. Several other versions exist.

From Sotheby's.  
24 June 1964 (94)

## 449. THE HEAD OF A BOY

**S**MALL bust portrait of a boy, turned three-quarters to the left. In a light grey coat, and brown-grey waistcoat which is unbuttoned. Fair hair; bare neck. Grey background.

Canvas, 16 in. by 12 $\frac{3}{4}$  in. (0.41 m. by 0.32 m.)

Doughty House, First Gallery, No. 22.

Photo Gray 36088.

**E**XHIBITED at the Guildhall 1902, No. 41. "The 'Head of a Boy' has great breadth of design, and a pathos of childish sweetness, with which Greuze sometimes secures pardon for heinous offences."—Sir Claude Phillips in *Daily Telegraph*, June 21, 1902.

# GASPARD POUSSIN

(FRENCH SCHOOL, 1613-1675)

**G**ASPARD POUSSIN, or *Dughet*, was born at Rome, where his parents, who were French, befriended Nicolas Poussin. Dughet, who became the pupil and the brother-in-law of Nicolas, adopted the name of his master. He worked in different parts of Italy before returning to Rome, where he studied the works of Claude. His fondness for painting on a dark ground has resulted in a sombre tone in many of his productions.

## 450. LARGE LANDSCAPE

**A** GREEN-TONED landscape. A large tree is in the left foreground, and in the right is rising ground with trees and shrubs. In the centre are two figures, a sheep and goats on the winding path which descends rapidly towards the right. Buildings are on rising ground in the middle distance, and a village church is seen more towards the centre. The horizon is brightly lit.

Canvas, 40 in. by <sup>363</sup>54 in. (1.016 m. by 1.371 m.)

Doughty House, Old Gallery, No. 1.

\* Photo Gray 36064.

Buy Perkins sale, 14 June 1890  
(59) 39 1/2" x 63" 700. Ward  
? at View Robinson to Cook for £500

**T**HE locality, but not the actual view, seems to have been painted more than once by Gaspard Poussin. It may be met with in the "View from a Height," from the Basildon Park Collection, exhibited at the Grosvenor Gallery 1914-15, No. 95. It occurs

again in "An Italian Landscape" in the National Gallery, No. 161.

It was by the study of such works as this that Orizonte developed his art, as we may judge from his "Pêcheur," sold out of the Carcano Collection in Paris, May 30, 1912, No. 144.

## 451. SMALL LANDSCAPE

**A** GREEN-BROWN landscape with luxuriant vegetation, a waterfall in the hollow, and figures at hand. Monastic buildings crown the precipitately rising ground in the middle distance. Blue sky with fleecy clouds.

Canvas, 19 1/2 in. by 27 in. (0.49 m. by 0.68 m.)

Doughty House, First Gallery, No. 8.

Cook sale, Somby  
25 June 1958 (62)  
£110 for canvas

**A**NOTHER picture of the same place, but quite dissimilar in composition, is in the collection of Lord St. Oswald at Nostell Priory (No. 214 of the *Catalogue*).





N. 450

Co  
25  
E





12. 152

# FRANÇOIS MARIUS GRANET

(FRENCH SCHOOL, 1775-1849)

**G**RANET, born at Aix (en Provence), became a pupil of the landscape painter J. A. Constantin, and afterwards passed into the atelier of J. L. David, in Paris. His main occupation was the rendering of such subjects as "The Inner Court of a Carthusian Monastery at Rome," "The Choir of the Capuchin Monastery in the Piazza Barberini, Rome," and other interiors with a religious or historical setting. He resided in Rome from 1802 to 1819, and then became Conservateur du Louvre and Directeur of the Versailles Gallery. He died at Aix, and presented his pictures to form the nucleus of a museum for his native town.

## 452. THE INTERIOR OF A SACRISTY, ROME

**T**HE sacristy is rendered in subdued light, a curtain being drawn across the window high up on the right. Two small windows are at the far end. There are several figures, some seated, others moving about. Several pictures and a processional banner hang on the walls.

Canvas, 53 in. by 42½ in (1.34 m. by 1.07 m.)

Esher.

Photo Gray 36368.

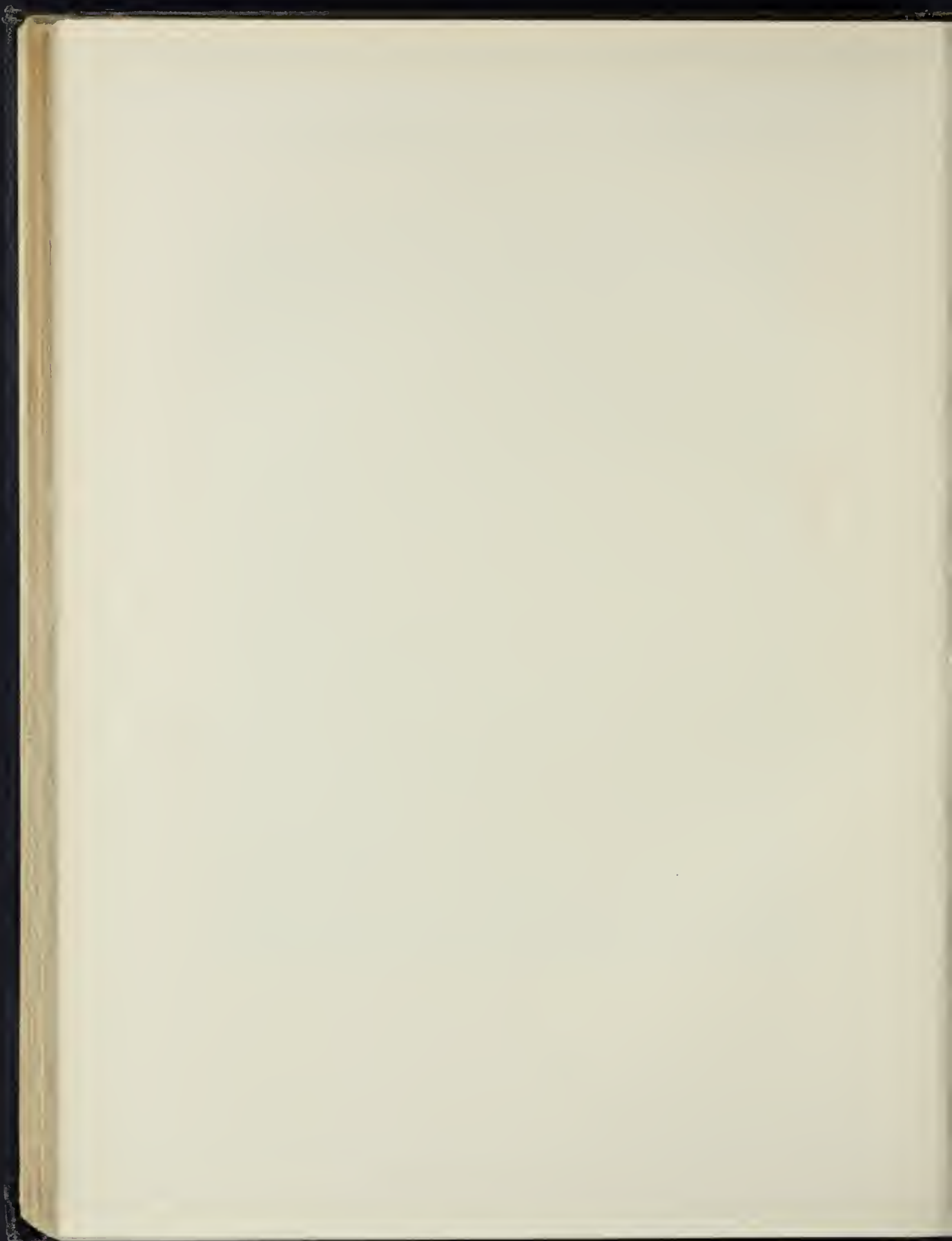
**F**ORMERLY in the collection of Sir J. Charles Robinson.

Exhibited at the Guildhall, 1898, No. 118, as "The Interior of a Convent, Rome." Purchased by Mr. Herbert Cook in 1915 from the executors of Sir J. Charles Robinson.

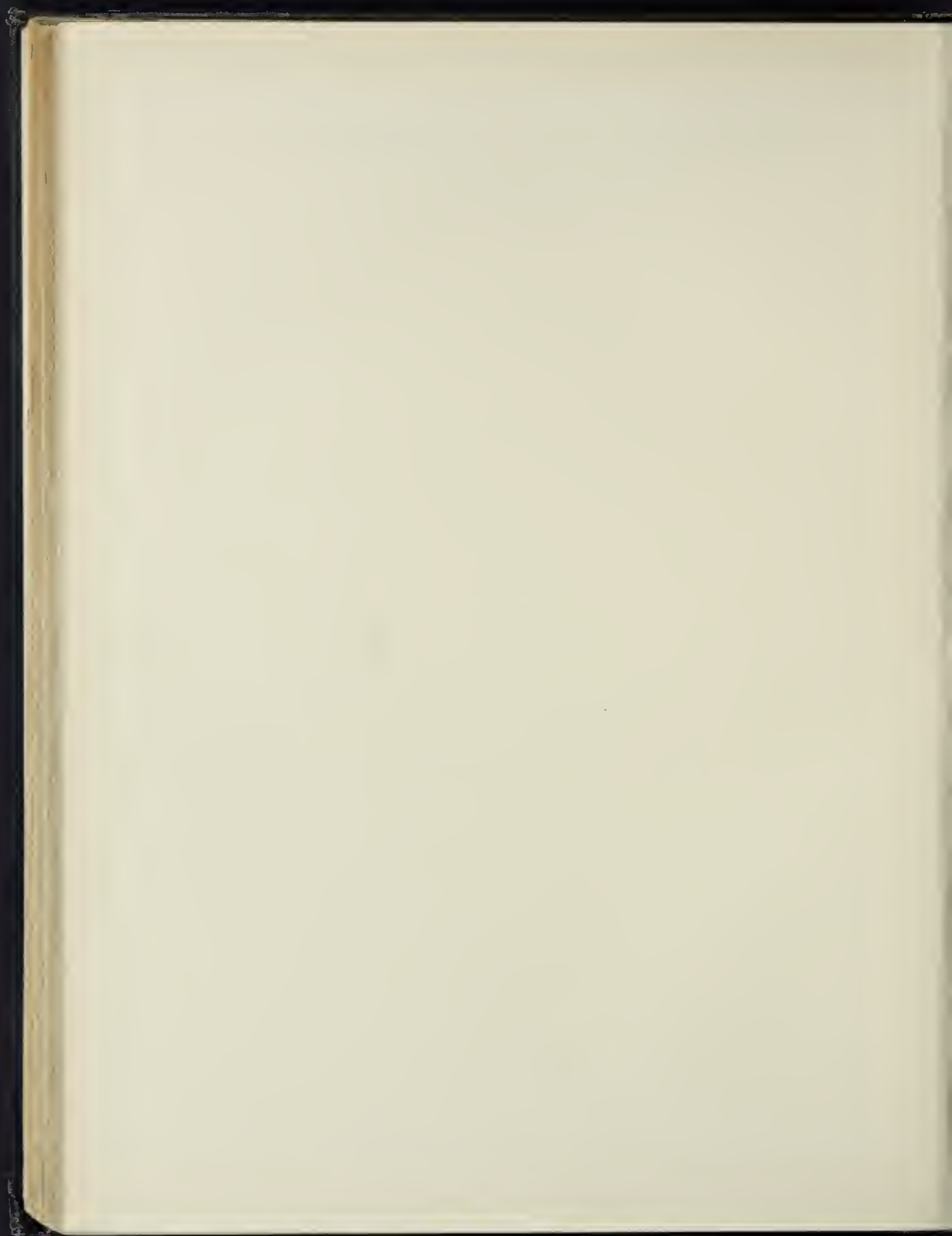
"Granet is a subtle, delicate colourist, who has long been disregarded, but is now beginning to attract particular attention. His field of observa-

tion was not very extended; he almost always painted interiors of monasteries or quiet cloisters, and the religious who inhabit them, but he always composed his work with extraordinary care. Granet was born and died at Aix-en-Provence, and bequeathed more than 180 pictures and drawings to the town museum."—Camille Gronkowski, in *Burlington Magazine*, vol. xxiii, p. 136.

Cook cat, Savoy  
25 June 1955 (SE)  
E75 A new



### III. EARLY FLEMISH SCHOOL









*The Three Kings at the Sepulchre*

N. 10.

# HUBERT VAN EYCK

1366-1426

**H**ubert van Eyck, the elder, was a Flemish painter and architect. He was born in Maaseik, Belgium, in 1366. He was the first of a family of artists that produced several generations of painters. He is best known for his work on the Ghent Altarpiece, which he painted with his brother, John van Eyck, in 1432. The altarpiece is a masterpiece of Northern Renaissance painting, and it is considered one of the greatest works of art in the world. Hubert van Eyck was also an architect, and he designed the tower of the Ghent Cathedral. He died in 1426, and he was buried in the Ghent Cathedral.

## 453 THE THREE MARYS AT THE SEPULCHRE

**T**he Three Marys at the Sepulchre is a painting by Hubert van Eyck, the elder, and his brother, John van Eyck. It is a small oil painting, and it is one of the most famous works of the Northern Renaissance. The painting depicts the three women who went to the tomb of Jesus on the first day after his death. The women are Mary Magdalene, Mary of Cleophas, and Mary of Salome. They are shown in a state of grief and confusion, and they are looking at the tomb which is empty. The painting is a masterpiece of detail and composition, and it is considered one of the greatest works of art in the world. The painting is now in the collection of the Louvre Museum in Paris.



# HUBERT VAN EYCK

(CIRCA 1365-70-1426)

**H**E was born at Maaseyck on the Meuse, near Maastricht, and perhaps received his early art training there. It is probable that he travelled extensively, and he may have visited Germany, Italy, France, Spain, and even England. He must have removed to Ghent by 1417, and by 1425 he had acquired the freedom of that town. He is one of the world's greatest artists, as well as one of its very earliest. He was, moreover, one of the few sublime painters and idealists that the Netherlands ever produced. His fame largely derives from the great Ghent polyptych which he designed but had not completed at his death, when it was finished with loving care by his younger brother, John van Eyck (circa 1385-1441). European critics are not yet in accord as to the exact share of each brother in certain pictures or as to those on which they may have collaborated.

## 453. THE THREE MARYS AT THE SEPULCHRE

*187. c. 1411 by D. G.  
van Eyck.*

PLATE VIII.

**I**N the centre of the foreground the empty sepulchre is seen with its displaced cover lying slantwise across it. On the cover an angel is seated wearing an alb and a stole crossed over his breast. He holds a golden sceptre in the left hand, and has the right raised as he announces the Resurrection of the Lord. From the left have just arrived the three holy women. The Magdalen kneels at the foot of the sepulchre, with one hand resting on the pot of ointment set on the edge of the tomb, the other slightly raised in astonishment at the angel's words. Her companions stand a little further back, wrapt in wondering silence. In front of the sepulchre two soldiers in armour, and on the right, a third, lie fast asleep. In the foreground the palmetto is growing, and flowering plants, amongst which are the mullen, teasel, white nettle, and flag-lily. In the rising background, between brown rocks, a number of men on foot and on horseback are making their way along a winding road leading to a fortified town crowded with numerous houses and towers. Snow-capped mountains beyond rise to the sky, relieved here and there by light fleecy clouds and crossed by a flight of wild geese. The sun has just risen, but is hidden from view by rocks on the left; the effects of light falling on the towers crowning the hills on the right—the centre of the town remaining in shade—are admirably rendered. The light in the foreground of the picture comes from the opposite side, suggestive, perhaps, of moonlight. In the lower sinister corner is an escutcheon in grisaille, charged with a chevron between three escallops and a bordure; and surrounded by a collar of the Order of Saint Michael. This was evidently added between 1469 and 1472, as the Order was instituted by Louis XI of France in 1469, and the only member of it who bore these arms was Philip Van den Clyte, better known as Philip de Commines (1445-1509). His treasonable practices having come to the knowledge of Charles the Bold, his estates were confiscated on the 8th of August, 1472, and all his goods sold.

Panel, Oak, 28 in. by 35 in. (0.715, m. by 0.89 m.)  
Doughty House, Lobby, No. 178.  
Photo Anderson 18429.  
„ Gray 23988.

THE Hebrew inscriptions have been deciphered as: "Jesus, the man of Ephratha, Messiah, Peter the first. . . apostle John here in the land of Israel in the year of . . ."

Prior to 1472 in the possession of Philip de Commines. In the eighteenth century it belonged to James Wynckelman, Lord of 't Metersche, whose collection was sold at Bruges, May 4, 1770. It was acquired by M. Bernard Bauwens, at whose sale, August 8, 1826, it was bought by a dealer. In 1854 it was in private hands at Antwerp, and was purchased by Mr. William Middleton, of Brussels. At the sale of his collection at Christie's, January 26, 1872 (No. 140) it was bought as a work by "Van Eyck" for £335 by "Johnson," from whom it was acquired by Sir J. C. Robinson; and from him it passed to the late Sir Francis Cook.

Exhibited, London, Burlington House, Old Masters, 1873, No. 171, as the work of John van Eyck.

Exhibited at the Burlington Fine Arts Club, 1892, No. 11, as John van Eyck (?).

Exhibited at the New Gallery, 1899, No. 9, as John van Eyck.

Exhibited at Bruges, Early Netherlandish Masters, 1902, No. 7, as Hubert van Eyck about 1410.

Exhibited, London, Guildhall, 1906, No. 1, as Hubert van Eyck.

Exhibited, London, National Loan Exhibition, 1909-10, No. 75, as Hubert van Eyck.

Kaemmerer (*Hubert and Jan Van Eyck*, 1898, p. 50-52) believes this picture to be an early work contemporary with the "Fountain of Living Water," and thinks it may have been painted for the church of the Holy Cross at Bruges, founded by the brothers Peter and James Adornes, after their return from a pilgrimage to the Holy Places in 1427. He says that the arms agree with those of the Honyns, a family allied to the Adornes, and that the picture may have been presented to the church by them. The maternal grandmother of the brothers was a Honyn, but the arms of the two families differ essentially; Commynes bore *Gules* a chevron *or* between three escallops *argent* and a bordure *or*; and Honyn, *Sable* a chevron between three escallops *or*, without a bordure.

Friedlaender, in *Repertorium* 1902, vol. xxvi, p. 68: "An early work by John Van Eyck, painted before 1425; shows closer points of resemblance than any other painting to the panel representing the Adoration of the Lamb."

"This important picture is one of the most precious documents for the history of art. It is clearly by the same hand as the central panels of the Ghent altar-piece. As, on the other hand, it differs in many respects from the authentic works of John, it must, I think, be attributed to Hubert."—Georges Hulin, in *Annuaire de la Société pour le progrès des études philosophiques et historiques.* Gand, 1902.

A writer in the *Times Literary Supplement* of Nov. 21, 1902, suggests that the view of Jerusalem in the background of this picture was painted from a sketch made on the spot. Mr. A. Marks (January 16, 1903) replied that the view could not possibly have been made on the spot, as the walls, pulled down in 1239, were not rebuilt until 1542; moreover, the sun is represented as rising in the west. For further correspondence see the issues of Feb. 27, March 6, and April 3. It seems far more probable that the painter composed his background on slender information derived from Ludolph of Saxony, or on some pilgrim's description of the Holy Places.

Voll, K. (*Altniederländische Malerei von Jan van Eyck bis Memling*, 1906, p. 47), declares it to be of several decades later date than the Van der Paele altar-piece.

"Attention has long since been called to a certain small group of panels answering perfectly neither to the technical manner of Jan van Eyck in his maturity, nor to his composed and unemotional mode of conception; and yet bearing an unmistakable relation to the work of the brothers as we see it in the 'Adoration of the Lamb.' These are 'The Holy Women at the Sepulchre,' in the collection of Sir F. Cook at Richmond; the 'Calvary,' which has recently been added to the Berlin Gallery; the 'Crucifixion' and 'Last Judgment' of the Hermitage at St. Petersburg."—Sir C. Phillips on "Impressions of the Bruges Exhibition" in *Fortnightly Review*, Oct. 1902, p. 596.

Weale, *Hubert and John van Eyck*, 1908, pp. 201-202, says:—

"Thought by many to be posterior to the Van Eycks. The writer believes he was the first to suggest that this painting, which shows intense religious feeling, was not painted by John, but by Hubert; this opinion was fortified, as he pointed out in 1902, by the analogy their lighting presents to that of the miniature of Saint Julian conveying passengers across a river in a storm, in the Turin Hours. The Eyckian authorship has been recognised by many. There are, however, two details in the Richmond picture which militate against the ascription. The sleeping soldier in front of the sepulchre has at his side a helmet with two necklaces, a detail which, several of the best authorities on mediæval armour declare, proves that part of the painting to be posterior to 1440; the handpiece by his side has also a later appearance."

Brockwell, reviewing Mr. Weale's book in the *Athenæum*, April 18, 1908, p. 485, says:—"Mention might have been made in Mr. Weale's book of Filippo Parlatore's *Flora Italiana*, in which the *Chamærops humilis* is fully considered. Moreover, a reproduction of part of Bernardus de Breidenbach's woodcut of the *Civitas Iherusalem*, of 1486, would have been welcome."

"In the background is the city of Jerusalem, its buildings suggestive in form and colour of the red brick architecture in Padua."—*Masters in Art*, Boston, U.S.A., 1904, p. 33.

"The inscription lends colour to the theory of one critic that Hubert actually painted this view of Jerusalem and the Holy Sepulchre in the Holy Land. If so, it is the earliest landscape painting in the world, dated from before 1426."—Mr. H. Cook in *Les Arts*, August, 1905.

Sir Claude Phillips, in the *Daily Telegraph*, May 3, 1906: "The position of this picture as an authentic work by Hubert van Eyck is now pretty well established."

Sir Walter Armstrong, in the *Guardian*, Oct. 13, 1909, says: "The Mosque of Omar does duty for the Temple, and helps to suggest that idea of Solomon's creation which again found expression a century later in the 'Sposalizios' of Perugino (or Lo Spagna) and Raphael."

Weale and Brockwell in *The Van Eycks and Their Art*, 1912, p. 74: "The armour here shown is not that commonly worn, but similar to that used in theatrical pageants. It being, as Lord Dillon points out, pseudo-classic, too much stress need not, perhaps, be laid on the deductions which some critics might draw from it in regard to the dating of the picture as a whole."

In the last-mentioned book is a complete bibliography regarding this picture and a summary of the comments of critics on it. Among these may be noted:—

Durand-Gréville (*Van Eyck*, 1910, pp. 101-104): "Nous en placerons l'exécution, en tout vraisemblance, vers le début de la période où Hubert a dû songer au retable, c'est-à-dire vers 1415."

Sir Claude Phillips, in the *Daily Telegraph*, 28th October, 1909:—

"This is one of a small group of paintings executed by the elder and greater of the two brothers before he conceived and in part executed the sublime and unapproachable 'Adoration of the Lamb.' Jan van Eyck was the more wonderful craftsman, but Hubert was lifted by true vision, by an imagination that transfigured and re-created, into regions where Jan, alone and unaided, could not have sustained himself. This picture, from the famous collection at Richmond, is an invention that must have been absolutely new in the art of its time. It is a conception profoundly dramatic, mysterious, infinitely tender."

A somewhat similar picture is said to exist in the collection of the Countess A. A. Komarowski at Petrograd. (See *Zeitschrift für bild-Kunst*, Aug. 1905.)

# SCHOOL OF ROGIER VAN DER WEYDEN

(EARLY FLEMISH SCHOOL, 1399?-1464)

**T**HIS great master of the school of Tournai was a pupil of Robert Campin, but certainly was affected by the art of the Van Eycks. From Tournai he went to Louvain and Brussels, where in 1432 he was a member of the Painters' Guild. Four years later he was made painter to that city, and eventually he became the founder of the school of Brussels. His journey in Italy in 1449-50 enlarged his style, but in no way affected the individuality of his artistic outlook. He is less well known as Rogier de la Pasture.

## 454. THE MADONNA AND CHILD WITH SS. COSMO AND DAMIAN

Fr. (i) 12

Sheil coll. 1946  
(lent to Fitzwilliam  
Mus. Cambridge.)

Cook sale, 25 Nov.  
1966 (58)

**T**HE Madonna, in her traditional robes, holds the infant Christ to her right side. The fingers of His left hand are raised to His mouth, those of His right touch the apple held in the Virgin's left hand. She stands before an altar above which is a gilded Gothic retable, and from the front of it the curtains have been drawn aside. On the left are St. John the Baptist with his lamb, and St. Peter with his key; on the right are St. Cosmo dressed in red (the scarlet robes of a canon or municipal dignitary), and holding a glass phial in his right hand, and St. Damian, who wears a dark robe and a scarlet purse with a metal clasp hanging from his girdle, and holds a spatula and an unguent pot. Above the altar hovers an angel in blue-grey robes, who places a richly jewelled crown on the head of the Virgin. Four two-light windows in the Gothic apse which forms the background.

Panel, 18½ in. by 12¼ in. (0.46 m. by 0.31 m.)

Doughty House, Lobby, No. 175.

Photo Anderson 18529.

**P**URCHASED at Rimini by Sir Charles Robinson in 1860.

Exhibited at the Burlington Fine Arts Club 1892, No. 19, as School of Roger van der Weyden: "A Holy Conversation."

Exhibited at the New Gallery 1899-1900, No. 11, as Roger van der Weyden: "The Virgin and Child with Saints."

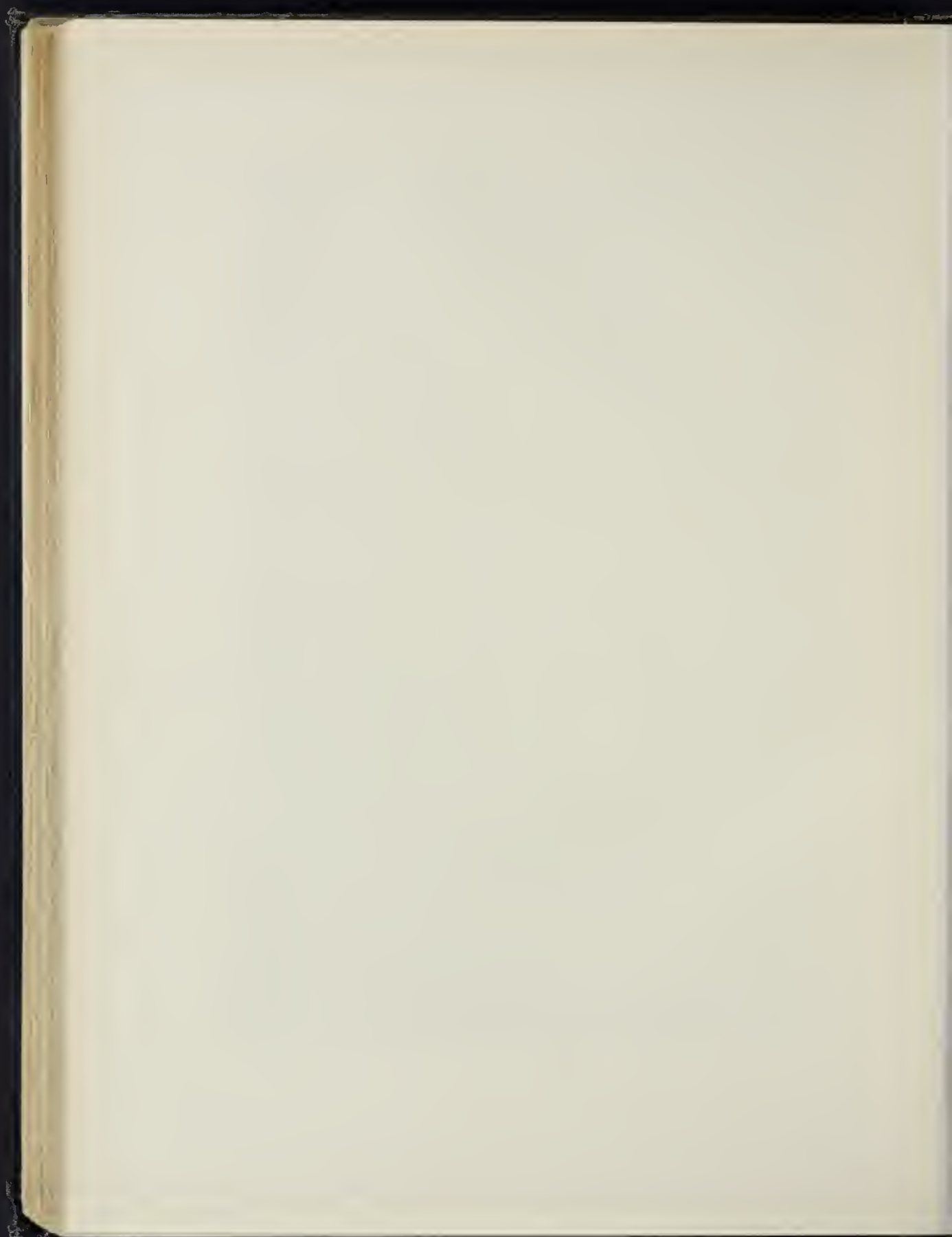
Held to be "close akin to the so-called Medici altar-piece at Frankfort-on-Main," and therefore

long regarded by critics as the work of Rogier van der Weyden. Others gave it to Hugo van der Goes. The arguments are set out by Sir J. C. Robinson in *Memoranda on Fifty Pictures*, 1868. No. 33, p. 56, where he claimed that the Frankfort picture is about 1½ in. larger each way, that in it the Virgin stands before a canopied throne or baldacchino, whereas in this panel the background is the choir of a Gothic church. He pointed out that all the figures, while retaining





*No. 454*



the same costumes in the two pictures, are changed in attitude, but that "they represent the same persons, the features of all being identical in the two works."

Our greater knowledge to-day shows that this picture must have been painted during the early part of the 15th century by an unknown Netherlander. The essentials of the composition certainly derive from the picture by Rogier van der Weyden in the Frankfort Gallery, which for so long was mis-called the "Madonna of the Medici," on the assumption that it was painted by Rogier during his visit to Italy in the year of Papal jubilee, 1449-50. That theory was exploded by A. J. Wauters in the *Burlington Magazine*, 1913, vol. xxii, p. 230, who

showed that in it St. Peter represents the city of Louvain (of which St. Peter was patron), that St. Cosmo and St. Damian, the doctors and surgeons, had their clients in Louvain as elsewhere, and that St. John the Baptist represents Jean de Rode, the generous host who sheltered the faculty of medicine in the University of Louvain. It is now conceded that it was in honour of Louvain (and not of Florence), of which he was burgess and painter, that Rogier undertook this commission, and that the picture was painted for the faculty of medicine in that university in 1426-7. The papal bull for the erection of a university at Louvain was dated Dec. 9, 1425.

# GOOSSEN VAN DER WEYDEN

(EARLY FLEMISH SCHOOL, 1465-1538 (?))

**G**OOSEN, the grandson of Rogier van der Weyden, was born in 1465, probably in Brussels. He was educated in the workshop of his father Peter, a member of the Guild of Painters. In 1492 he was engaged on work for the parish church of Liere, near Antwerp, and in 1503 bought a house in that city. He worked as late as 1535. (For bibliography see Hulin de Loo in "Burlington Magazine," 1912, vol. xxii, pp. 26-32).

## 455. ST. CATHERINE DISPUTING WITH THE PHILOSOPHERS

PLATE IX.

**A**TRIPTYCH. In the centre stands St. Catherine, a full length figure and smaller than life-size, within a portico and in front of an alcove before which hangs a brown cloth of honour. She is in full front, holds in her left hand a book at which her gaze is directed, and her right grasps the hilt of a sword. She is crowned, wears a pink dress and blue mantle, and a brown girdle; on the ground to the right lies another half-open book. In the left and right backgrounds are the sages and philosophers who, confounded by the theological arguments of the Saint, are singly or in groups, and mostly seated, consulting their books. Through the pillars of the portico are other groups of figures in discussion, and beyond them is a distant landscape background.

In the dexter panel three other sages are completing their arguments on the authority of a book which lies open on the knees of the centre one of their number; landscape background.

In the sinister panel the tyrant Maximin on his throne, and holding a sceptre in his left hand, grants a consultation to a rather ascetic figure who has his hands crossed on his breast.

The frieze of the portico, continued along the top of each of the panels, is decorated with Scenes from the life of St. Catherine: (i) The confutation by the philosophers, in the presence of the tyrant Maximin, of the arguments of St. Catherine; (ii) She is cast into the dungeon to be starved to death; (iii) Maximin and Sabinella look through the prison bars at the Saint, who is ministered to by angels; she is brought out to undergo martyrdom; (iv) She is bound to the wheels but they are consumed by fire.

*Panel*, centre 43½ in. by 33¼ in. (1.104 m. by 0.85 m.); sides 43½ in. by 14¼ in. each (1.04 m. by 0.36 m.).

Doughty House, First Gallery, No. 56.

Photo Anderson 18507.



# GOOSSEN VAN DER WEYDEN

1468-1533

Goossen van der Weyden, Master of the Workshop, 1468-1533. The artist's name is written in a large, decorative initial 'G' at the beginning of the text.

## THE ST. CATHERINE GROUP WITH THE PILGRIMS

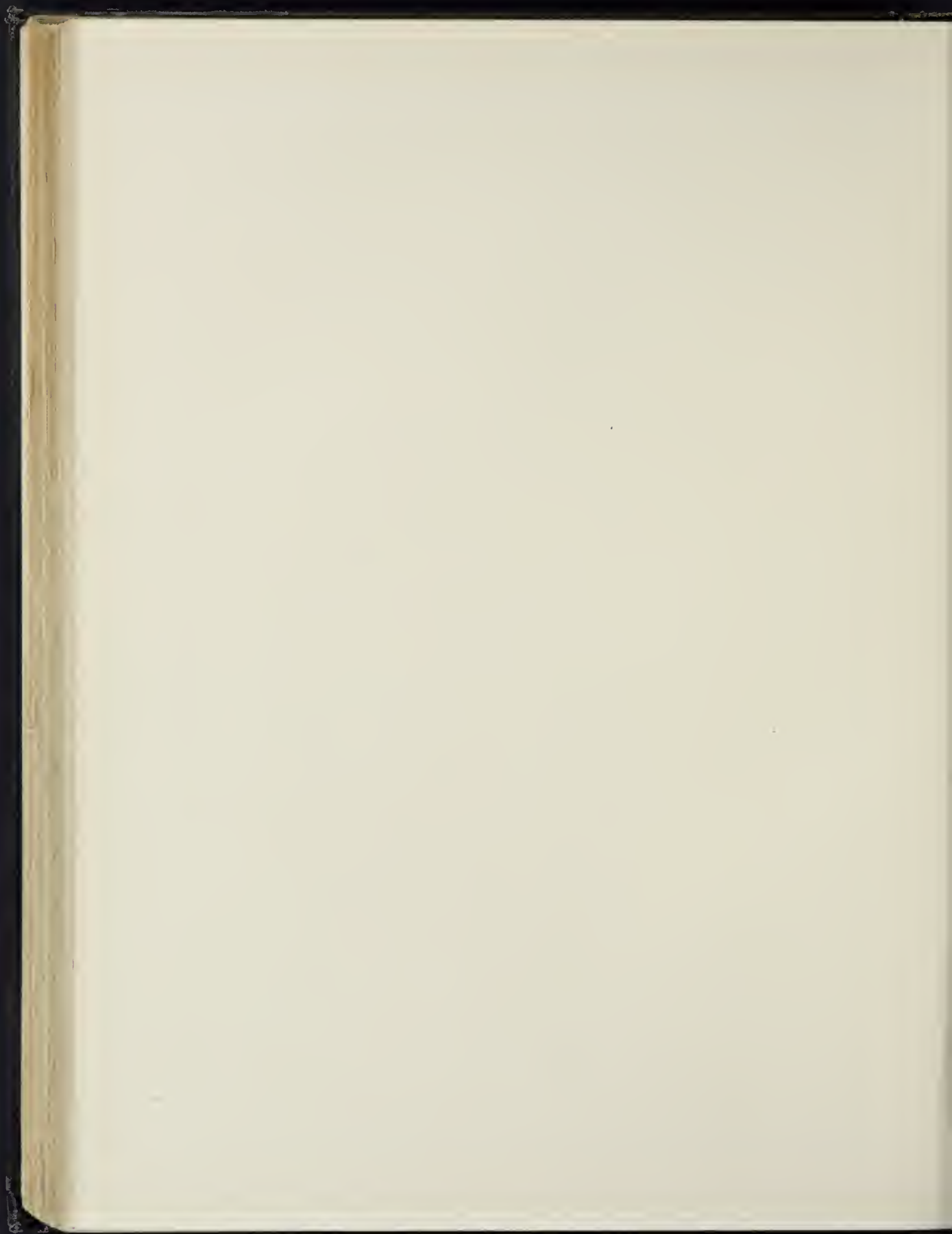
**A** GROUP OF THE MASTERPIECES BY GOOSSEN VAN DER WEYDEN, THE ST. CATHERINE GROUP WITH THE PILGRIMS, IS ONE OF THE MOST IMPORTANT WORKS OF THE FLEMISH SCHOOL. IT IS A MASTERPIECE OF THE SCHOOL OF BRUGES, AND IS ONE OF THE MOST IMPORTANT WORKS OF THE FLEMISH SCHOOL. IT IS A MASTERPIECE OF THE SCHOOL OF BRUGES, AND IS ONE OF THE MOST IMPORTANT WORKS OF THE FLEMISH SCHOOL.

THE ST. CATHERINE GROUP WITH THE PILGRIMS IS ONE OF THE MOST IMPORTANT WORKS OF THE FLEMISH SCHOOL. IT IS A MASTERPIECE OF THE SCHOOL OF BRUGES, AND IS ONE OF THE MOST IMPORTANT WORKS OF THE FLEMISH SCHOOL. IT IS A MASTERPIECE OF THE SCHOOL OF BRUGES, AND IS ONE OF THE MOST IMPORTANT WORKS OF THE FLEMISH SCHOOL.



*The Story of St. Catherine*

1610.





FORMERLY in the Danby Seymour collection and bought 1876 as a Mabuse from Sir J. C. Robinson, C.B.

Exhibited at the New Gallery, 1899, No. 8, as the work of Mabuse.

Exhibited at Bruges, 1902, No. 192, and similarly catalogued.

The present attribution is due to the article by Dr. Hulin de Loo in the *Burlington Magazine*, 1912, vol. xxii, pp. 26-32, in which he mentions and illustrates this "St. Catherine," which agrees in style with certain other pictures now known to be from the hand of Goossen van der Weyden.

# SCHOOL OF ANTWERP

(CIRCA 1520)

## 456. THE ANNUNCIATION

See H. Agnew  
F. J. ... Nov  
1946 (5) a Van der Mey  
Lith. Agnew 1953.  
St. Jan Hecker  
- Army -

**I**N the left foreground the Virgin, in dark blue robes, kneels in her bedchamber before a faldstool, on which is placed an open Book of Hours. Her bed, near which hangs a mirror, is in the recess under the arch in the centre background. The floor is tiled, and cushions are placed on the wooden settee beyond the partition in the left background. The archangel Gabriel, in a loose white robe and dark green cloak decorated with seed pearls, enters from the right. The folds of the archangel's robes are clasped by two blue-clad winged angels. A pot of lilies on the tiled floor towards the right.

*Panel*, 11½ in. by 8½ in. (0.29 m. by 0.21 m.)

Doughty House, First Gallery, No. 35.

Photo Gray 36073.

**T**HE traditional ascription to Martin Schoengauer cannot stand. This little picture seems to be based on a loose understanding of the traditions of the Bruges school of the period of Gerard David, but the newer motives in the rendering of the too obviously made-up background suggest that it was executed in Antwerp, circa 1520.

## EARLY FLEMISH SCHOOL

(SIXTEENTH CENTURY)

## 457. THE MADONNA AND CHILD

...  
Cook sat. 25  
Nov 1966 (56)  
87 in. redd  
30 April 1984 (31)

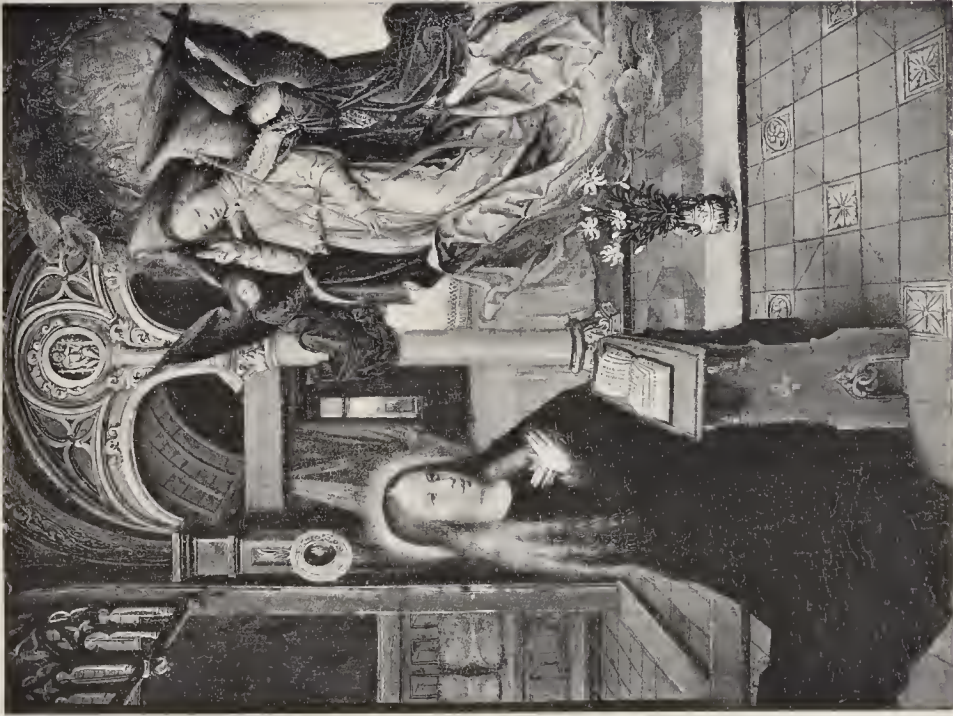
**T**HE Madonna, turned three-quarters to the right, is seen at half-length before a cloth of honour of rich brocade; she wears a blue tunic and a red mantle, and holds the Infant in her arms as she presses Him to her side. He places His right hand to her chin. To the right through the open casement is a landscape with houses.

*Canvas*, 8¼ in. by 6 in. (0.209 m. by 0.15 m.)

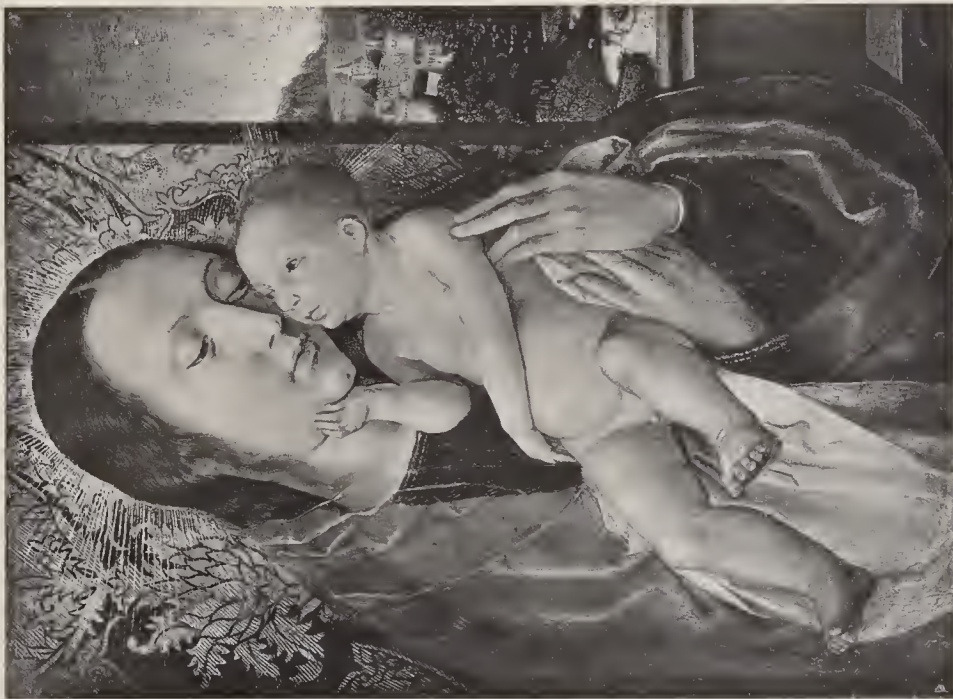
Doughty House, First Gallery, No. 60.

Photo Gray 36085.

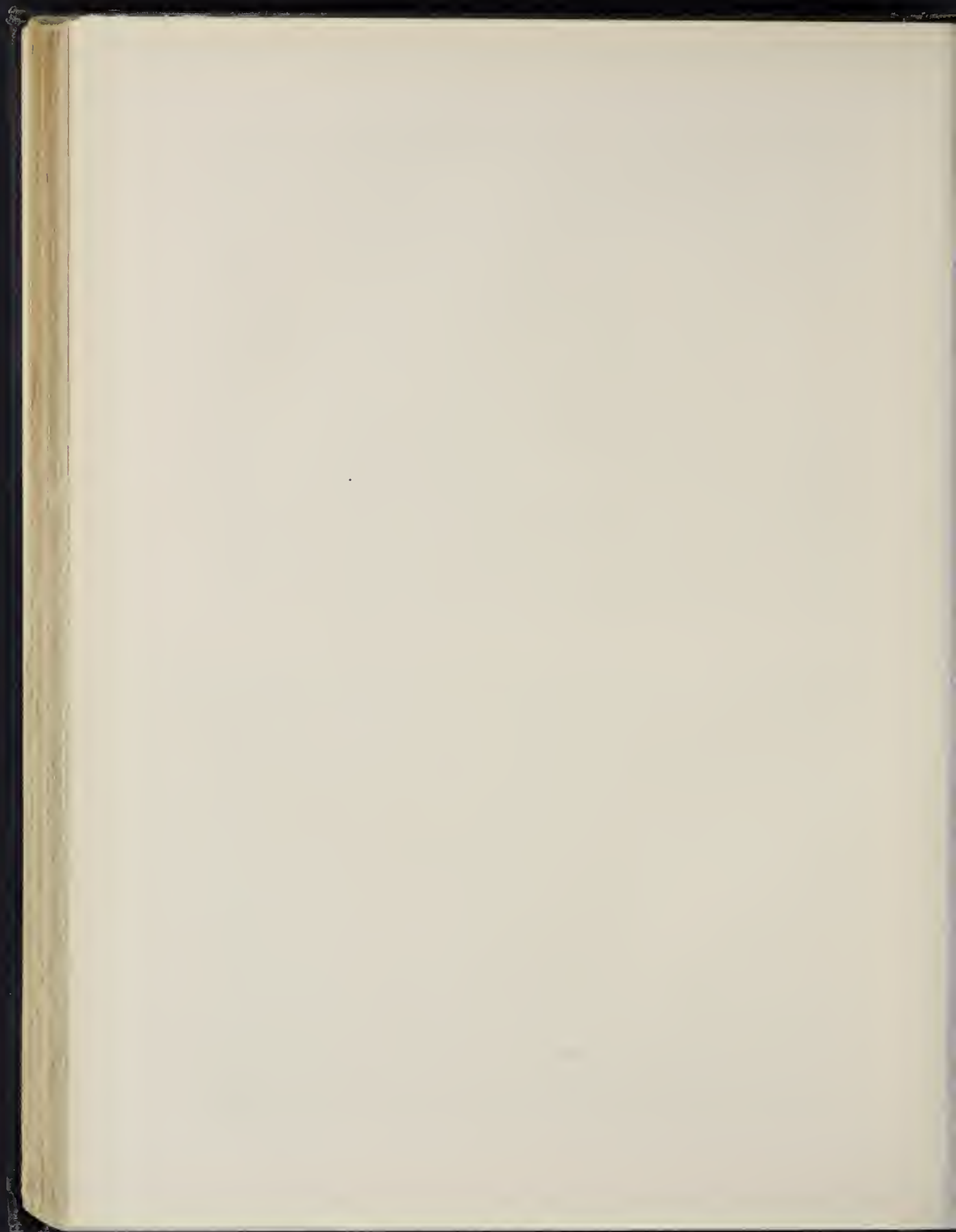
FORMERLY attributed to Memlinc; the incontestable. vaguer attribution, now given, is at any rate



No. 456.



No. 457.



# EARLY FLEMISH SCHOOL

(CIRCA 1490)

## 458. THE ANNUNCIATION

**T**HE Virgin, in a blue dress lined with green and purple, is in the right foreground by the side of a window through which is seen a landscape. She is seated, a faldstool on the right and a metal vase containing a lily branch on the left. By the gesture of her uplifted hands and the turn of her head the Virgin indicates her surprise at the sudden appearance of the archangel, who is robed in white and holds a sceptre in the left hand. A metal ewer and a cup are placed on the chest near the windows in the background. A bed is in the recess. The floor is tiled.

*Panel, 32 in. by 16 in. (0.81 m. by 0.41 m.)*

Doughty House, Lobby, No. 174.

**T**HIS picture of the early Flemish school has been held to date from about 1490. In style it seems to be allied with the "Annunciation" (No. 2202) in the Louvre. The Louvre panel has been attributed to an artist in the school of Memlinc, and also claimed

to be a copy of a picture by Robert Campin (the Maître de Flémalle). Such influences are to be seen in this work, which belongs to the last quarter of the 15th century.

Acquired in 1879 from Sir J. C. Robinson, C.B.

Exh. Art. Mus., Louvre  
1948 (37)

# EARLY FLEMISH SCHOOL

(SIXTEENTH CENTURY)

## 459. THE ADORATION OF THE MAGI (A TRIPTYCH)

**I**N the centre compartment the three Magi, splendidly attired, are presenting their gifts. On a balcony and on the steps leading to it are numerous figures, one of whom holds a banner. The star of Bethlehem is in the sky in the distance.

In the left panel the Virgin, wearing a crown, and the Child are in a mandorla supported by a crescent moon; beneath is a landscape.

In the right panel the disciples are assembled in a vaulted upper chamber at the moment of the Descent of the Holy Spirit. The Virgin, seated in the foreground, is reading.

Very small full-length figures.

*Panel, centre* 14¼ in. by 9½ in. (0.36 m. by 0.24 m.); *sides* 14 in. by 4 in. (0.36 m. by 0.10 m.); all arched.

Doughty House, First Gallery, No. 61.

Photo Anderson 18506.

**R**EPRODUCED in *Les Arts*, Aug. 1905.

At one time in the collection of Count Palante at Lisbon. Brought to England by Farrer, the picture dealer. Subsequently in the collection of Robert Napier, of Shandon, and included in his sale, April 11, 1877, No. 648 ("Waters," £519 15s.) as being by Jan de Mabuse.

= J. C. Robinson  
Exhibited at Manchester, 1857, No. 468, as by Mabuse.

Exhibited at the New Gallery, 1899, No. 3, as "hitherto ascribed to Mabuse."

Exhibited at Bruges, 1902, No. 191, as by Mabuse.

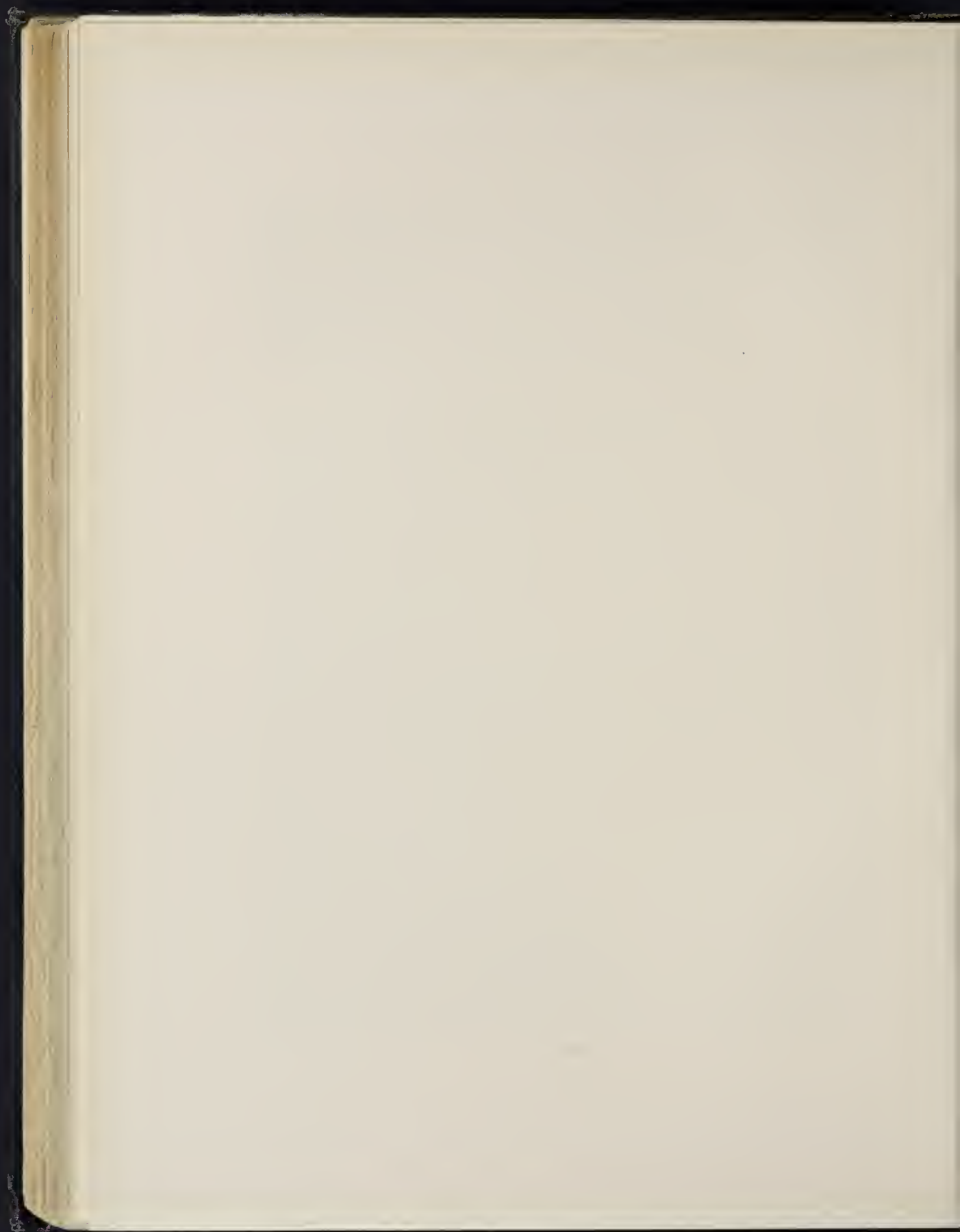
"The exuberance of ornamental detail displayed in this beautiful work is very remarkable. This picture by Mabuse is, moreover, in the most per-

fect state of conservation, having retained its original very brilliant and powerful colour apparently without the slightest change."—Sir J. C. Robinson, in *Catalogue of Collection of Robert Napier*, 1865, p. 19, No. 354.

On the basis of fact put forward by Dr. N. Beets in *L'Art Flamand et Hollandais*, 1906, vi, 133-148; 1907, vii, 105-118; in *Revue de l'Art*, 1907, xxi, 393-6; and in *Burlington Magazine*, 1907, xii, pp. 33-35, there is some probability that this picture may be assigned to Dirick Jacobsz Vellert, who fl. 1516-26. To that period are given his windows in King's College Chapel, Cambridge. Other critics compare this work with the famous "Mabuse" at Palermo, which is now held to be the work of Coninxloo.



No. 459.









No. 460.



No. 461.

# EARLY FLEMISH SCHOOL

(SIXTEENTH CENTURY)

## 460. THE MADONNA "WITH THE CHERRIES"

**T**HE Virgin wears a red dress, a blue, gold-lined mantle, and a lilac velvet cap. She is seated, seen at three-quarter length and turned three-quarters to the left. The Child is on her lap, and holds cherries in each hand. On the right is a curtain seen against an architectural background; through the window on the left is a landscape which suggests the non-biblical incidents of the Flight into Egypt.

*Panel*, reshaped at the top, 29 in. by 21 in. (0.73 m. by 0.53 m.)

Doughty House, First Gallery, No. 50.

Photo Gray 36092.

**F**ORMERLY in the collection of the Earl of Chesterfield.

In the collection of Robert Napier, of Shandon, Dumfriesshire, and sold April 11, 1877, No. 649.

Exhibited at Manchester, 1857 (No. 467), as "Mabuse, or more probably Van Orley."

Exhibited at the New Gallery, 1899, No. 6, as the work of Mabuse.

Exhibited at the Burlington Fine Arts Club, 1912 (Winter Exhibition).

"This important picture by Bernard van Orley is probably the original of a composition which appears to have been several times repeated by the painter. It is an admirable example of the early Italo-Flemish school, and was undoubtedly painted under the influence of Leonardo da Vinci, whose technical characteristics are in many respects successfully imitated."—Sir J. C. Robinson in *Catalogue of Collection of Robert Napier*, 1865, p. 19, No. 355.

Sir Claude Phillips in *Daily Telegraph*, Dec. 7, 1912, writes:—

"Considerable progress has been made of late

years in reconstituting from Italian and Flemish copies and adaptations of paintings from drawings, from small bronzes, the *œuvre* of Leonardo. . . .

Here are two examples" (*i.e.*, in the Burlington Fine Arts Club Exhibition) "the one Italian, the other Flemish, of a Madonna and Child, of which the invention may be ascribed to da Vinci, though it would be rash to assume upon the evidence of the numerous extant copies and variants that an oil painting by the master embodying this particular motive ever existed. The Italian version lent by Mr. F. E. Sidney is here ascribed to Andrea Salaino; the Flemish, lent by Sir Frederick Cook, has borne the misused name of Mabuse. This last is a remarkably accurate piece of work, overloaded with detail in the Flemish manner, but less fine, less spontaneous than the version by 'The Master of the Death of Mary' (Joos van Cleve the elder) which is in the Northwick collection. (This was reproduced in the *Arundel Club's Portfolio*, 1912.) Other variants are in the Alte Pinakothek at Munich, and at Berlin, Antwerp, Oldenburg, Cologne, Vicenza, Meiningen, and the Musée André, Paris."

Exhib Manchester  
1965 (67) a 1000  
lent by Conc Trustees  
Cook sale, 25  
Nov £1966 (67)  
a 1000.

# A FLEMISH IMITATION OF THE LOMBARD STYLE

(CIRCA 1520)

## 461. THE MADONNA AND CHILD

Cook sale, Albany  
25 June 1958 (78)  
as lot. £200  
Stuck

**T**HE Virgin, in a green robe, red mantle and an ornamental headdress, places her arms round the Infant who is nude and stands on her lap. Landscape background with a conventual building in a hollow to the left, and a walled city between the hills in the distance. A range of mountains is dimly seen beyond. The rendering of the landscape is flat and vague.

*Panel, 17 in. by 13 in. (0.43 m. by 0.33 m.)*

Doughty House, First Gallery, No. 51.

Photo Gray 36080.

**T**HE archaistic painter of this work has sought to blend the style of the Emilia, in its Corregio efflorescence, with that of a Flemish painter of the time of Bernard van Orley; but the landscape setting is derived directly from the art of Patinir. It would seem to have been painted about 1540, by which time the style of many Netherlandish painters had been hybridised through their travels in Italy.





No. 462

# EARLY FLEMISH SCHOOL

(SIXTEENTH CENTURY)

## 462. THE MADONNA AND CHILD

**W**ITHIN a chamber the Virgin is by the fireside, and faces the spectator; she warms her right hand by the fire. She wears a green dress and a red flowing mantle; a white drapery is on her head and falls down on to her shoulders. The Infant, lying across her knees and half-swaddled, looks up at His mother. In the right background are three angels; they stand near a high canopied bed and are singing. In the left distance another angel approaches through a doorway, beyond which is a well-lit corridor. Linen is in the basket in the foreground. The mantelpiece is decorated with figures of amorini.

*Panel*, 33 in. by 22 in. (0.83 m. by 0.55 m.)

Doughty House, First Gallery, No. 52.

Photo Anderson 18459.

**E**XHIBITED at New Gallery, 1899, No. 7, who is now better known as Robert Campin (1365-1447). It recalls a somewhat similar but as "Early Flemish School." much smaller composition (17½ in. by 9½ in.) in Exhibited at Bruges, 1902, No. 24, as the Hermitage Gallery at Petrograd (No. 448). "Maitre dit de Flémalle."

Reproduced in *Les Arts*, August, 1905.

This is a sixteenth century adaptation of some unrecognised painting by the Maitre de Flémalle,

In it behind the Virgin is a window, through which a house and trees are seen.

1951- Bob Jones  
University,  
Greenville,  
S. Carolina.

# ADRIAEN ISENBRANDT

(EARLY FLEMISH SCHOOL)

(CIRCA 1490—1551)

**W**E do not know the place or the date of the birth of Isenbrandt (or Ysenbrandt). He is mentioned in 1510 as a citizen of Bruges, where he was admitted as a Freemaster into the Guild of St. Luke. He appears to have spent his entire life at Bruges and to have been a prolific painter. He was greatly influenced by Gerard David, and executed a large number of pictures for patrons in Spain in addition to supplying the needs of his clients in Bruges. He has often been described as "*Le Maître des Sept Douleurs de la Vierge*," from a picture of that subject which he painted for the Van de Velde family. He is usually identified with Waagen's Pseudo-Mostaert.

## 463. THE VIRGIN AND CHILD WITH ANGELS

Fr. XI. 196

**S**MALL three-quarter length figures. The Virgin, in a blue dress, red mantle and white veil, is seated and turned slightly to the left. In her arms she holds the Infant, who gazes downwards as He turns to receive a bunch of grapes from an angel who kneels on the left. He places a grape in His mouth. On the right another angel is playing on a lute. On the parapet which crosses the forepart of the painting are placed a book (wrapped in a green cloth), a vase full of flowers and an apple. Seen through the casement at the back is a widespreading landscape.

*Panel*, 16 $\frac{1}{4}$  in. by 12 $\frac{1}{4}$  in. (0.41 m. by 0.31 m.)

Doughty House, First Gallery, No. 58.

Photo Gray 36084.

**E**XHIBITED at the New Gallery, 1899, No. 10, as "attributed to Gheeraert David." It is clearly by some follower of Gheeraert David; his pupil Adriaen Isenbrandt is generally considered to be the painter. Mr. Weale, however (in *Revue de l'Art Chrétien*, 1900, p. 255), says it is "d'un contemporain de Gérard David, qui a fréquemment répété la même composition en variant les accessoires."

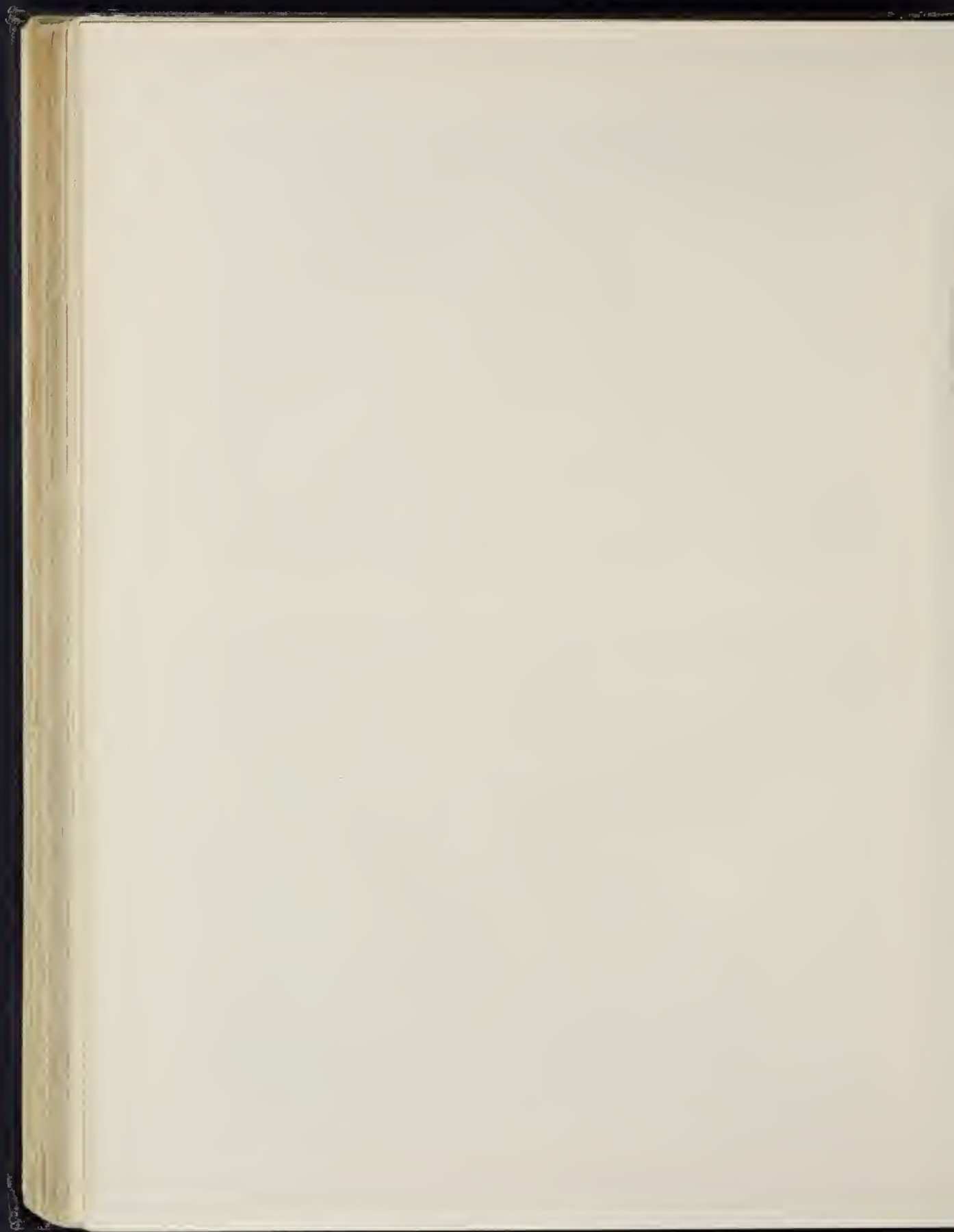




No. 405.



No. 408.







*No. 164*

# SCHOOL OF HANS MEMLINC

(EARLY FLEMISH SCHOOL, 1430-35-1494.)

**T**HERE is no documentary evidence as to where and when Memlinc was born, but it is likely that his family came from Memelynck, near Alkmaar, in North Holland. He may have served his apprenticeship at Mayence, and afterward worked at Cologne before he went to Bruges about 1465. He clearly came under the influence of Rogier van der Weyden. An intensely devout feeling pervades all his works, even including his portraits. The perfect harmony of his colour scheme, the simplicity of his technique and the poetical and tender expression of his thought have earned for him the name of the "Fra Angelico of the North."

## 464. PORTRAIT OF A MAN

**B**UST length, three-quarters to the left, about twenty-five years of age. In a black doublet and cap. He has a long nose, and his fair hair falls over his eyes in a *zazzera*. Grass and trees in the background.

Panel, 11 in. by 8½ in. (0.27 m. by 0.21 m.)

Doughty House, Lobby, No. 177.

Photo Gray 36938.

**E**XHIBITED at the Burlington Fine Arts Club, 1912 (Winter), No. 28, and ascribed doubtfully to Memlinc.

The type of Netherlander represented is unmistakably near to Nicholas Spinelli, whose portrait by Memlinc is in the Antwerp Museum (reproduced in *Burlington Magazine* i, p. 337). But the coarse technique, the lack of precision in the handling of detail, and the want of characterisation prevent our accepting this as the work of Hans Memlinc himself.

We know that Louis Boels painted after Mem-

linc's death a certain number of works from that master's patterns; that the houses and lands inherited by Memlinc's three sons passed into the hands of L. Boels; and that, having been Dean of the Guild in 1513, he died in 1522. (See Weale: *Memlinc*, p. 12, and *Burlington Magazine*, vol. ii, p. 35.) To Louis Boels might without much uncertainty be assigned such post-Memlinc productions as the triptych in the Morrison Collection (exhibited at the Grafton Galleries, 1911, No. 88) of about 1515, and this "Portrait of a Man" at Richmond.

# THE MASTER OF THE DEATH OF MARY

(EARLY FLEMISH SCHOOL, 1485 ?-1540 ?)

**I**T is now generally believed that the artist, who takes his rather cumbersome name from the pictures of the "Death of the Virgin Mary" in the Cologne and Munich Galleries, is to be identified with Joos van Cleve (or Joos van der Beke). This artist seems to have been born about 1485 at Cleves or Antwerp, and to have been formed under the influence of Quentin Matsys. He may be reckoned one of the earlier Italianate painters of the Netherlands. In 1511 he became a member of the Painters' Guild at Antwerp, where he bought a house in 1528. He made his will on Nov. 10, 1540.

## 465. THE HOLY FAMILY

See also other copies  
Chilwell coll 1951.  
Exls: Manchester,  
1965 (64) lent  
Min. Stella Donner.

**T**HE Virgin, wearing a green robe, a red mantle and a white kerchief, is seen at half-length before a dark green cloth of honour. She supports the Child with her right hand and His hands rest on her breast. He stands on a marble parapet which crosses the front of the composition. The left half of the parapet is covered with a dark green cloth and has on it a glass vase containing wine, symbolic of the Eucharist; on the right half of the parapet are portions of a cut orange and a knife. In the left background is St. Joseph, outlined against the sky and landscape, and wearing a straw hat; his blue robe has red sleeves; he regards the book placed on the reading desk before him.

Panel, 21 in. by 15 in. (0.53 m. by 0.38 m.)

Doughty House, First Gallery, No. 38.

Photo Gray 36120.

**E**XHIBITED at the New Gallery, 1899-1900, No. 43.

Sir Claude Phillips (*Daily Telegraph*, Feb. 23, 1900) writes:—

"No artist of his time was a more exquisitely accomplished craftsman than this Joos van Cleve, as is well shown by two 'Holy Families'—the earlier in date, and the more enjoyable being from the collection of Sir Frederick Cook; the later, and the more clearly touched with Italian influence, from Dorchester House. Taken in conjunction with Mr. Salting's very similar picture (now in the National Gallery, No. 2603), they prove all the same that this Joos van Cleve the Elder was in one way a man of very limited artistic power, and poor indeed in invention."

Mr. Weale, in the *Burlington Magazine*, vol. viii, p. 282, writes:—

"There are a number of pictures of the Holy

Family, with variations on the theme here presented, but this" (*i.e.*, the one belonging to Baron Selys de Longchamps, of Waremmes) "earlier than any of the others which I have seen, has all the appearance of being an original composition, the source from which the others were developed. . . . The Hermitage at Petrograd contains a replica (No. 469) with only very few differences, and a later copy is in the Vienna Gallery (No. 685). . . . Another example of inferior quality and later date, formerly in the Abbey of All Saints, near Saint Quentin, and now in the Museum of Epinal, was exhibited in Paris in the Pavillon Marsan in 1904 (No. 126). Here, too, at the right end of the parapet is a covered glass goblet with some red wine. This is also the case in a similar picture belonging to Sir Frederick Cook at Richmond, in which the parapet is partly covered with a white cloth, and a cut orange is

substituted for the lemon ; the landscape background is here not out of harmony with the figures. A somewhat similar picture in the Von Klinkosch collection was sold at Vienna in 1889 (this is probably the picture sold at Christie's on April 19, 1902, to Messrs. Forbes and Paterson for £325) ; and another belongs to Sir George

Holford (exhibited at the Burlington Fine Arts Club, 1892, No. 47, and at the New Gallery, 1900, No. 75). Mr. George Salting also bequeathed a somewhat similar picture to the National Gallery." (No. 2603.) (Illustrated in the *Burlington Fine Arts Club Catalogue*, 1892, No. 48.)

# HERRI MET DE BLES

(KNOWN AS CIVETTA)

(EARLY FLEMISH SCHOOL, 1480?—1550?)

**H**E takes his name from the shock of hair which, tradition says, he allowed to grow on his forehead. He seems to have been born at Bouvignes, near Namur, or at Dinant. He lived some years in Italy, and from his habit of introducing into his pictures an owl, as a kind of signature, he there acquired the nickname of "Civetta" ("little owl"). By the French he is also called "Maître au Hibou." In addition to works bearing the signature "Henricus Blesius," there are those that can only be assigned to another hand. Hence the presumed existence of a Pseudo-Bles. Pictures from the hand of Herri are as rare as the productions of his immediate followers are common.

## 466. ST. JOSEPH AND THE SUITORS

AND

## 467. THE NATIVITY

PLATES X AND XI.

(1) **W**ITHIN the Temple here represented as a Gothic church the High Priest stands before the altar, and has before him, and more to the right, the suitors for the hand of the Virgin holding their wands. In the midst of them is St. Joseph, whose wand has blossomed, and whose robe is grasped by the High Priest as the latter indicates by the gesture of his right hand that the former is, owing to the flowering of his rod, the successful suitor. A dog sits on the ground, below the altar step. A composition of twelve figures. Affixed to the wall, near the head of the High Priest, is a tablet having an inscription (indecipherable) of twenty-four lines.

(2) In the centre of the picture lies the Holy Child in a manger, around which kneel three angels and the Virgin. Behind, to the left, stands St. Joseph with a lantern in his hand. Above this group hovers an angel clad in green. On the right, through an arch, are two men; one of them holds a hurdy-gurdy and the other points to the Child. In the distance is a house in ruin, and a brilliant light is seen within it; outside the shepherds keep watch by the light of a fire, while others are with their flocks. An owl ("civetta"), the sign-manual of this artist, may be detected sitting on a rod above the kneeling angels.

Panel, 53½ in. by 54¼ in. (1.35 m. by 1.38 m.), painted front and back.

Doughty House, Smoking Room, No. 8.

Photos Anderson 18411 and 18412.

**E**XHIBITED at the New Gallery, 1899,

No. 13.

Exhibited at Bruges, 1902, No. 233.

Formerly in the collection of Sir Richard Frederick, and sold February, 1874. (7 Feb.)

This must have been originally the centre panel of a triptych, but the wings have long ago disappeared.

An old tradition cited by St. Jerome has been used as a text by painters. The various suitors who

fr XI. 15

De 666

Samber (mnh hls)  
Birmingham





# HERRI MET DE BLES

HERI MET DE BLES  
BY HERI MET DE BLES  
WITH ILLUSTRATIONS BY  
HERI MET DE BLES

## BY ST JOSEPH AND THE MOTHERS OF THE NATIVITY

Fr

So

**W**HEN the Virgin Mary appeared in a public place in  
the town of Nazareth, the people were so much  
astonished that they could not believe that she was  
the same who had been betrothed to Joseph, a carpenter,  
and who was now a widow. They were all of the opinion  
that she was some other person, and that she had  
been married to some other man. They were all of the  
opinion that she was some other person, and that she  
had been married to some other man. They were all  
of the opinion that she was some other person, and  
that she had been married to some other man.

They were all of the opinion that she was some  
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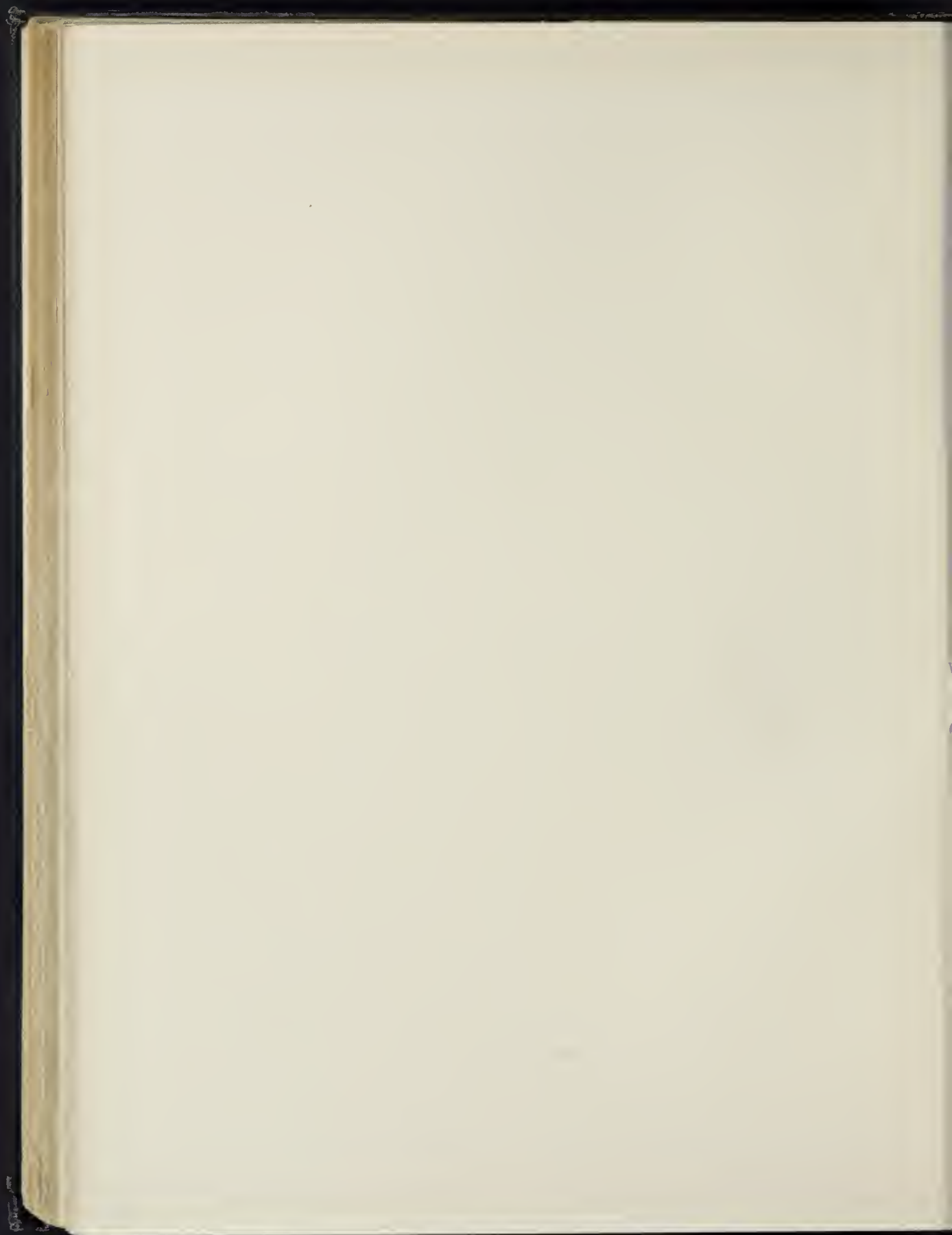
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other person, and that she had been married to  
some other man. They were all of the opinion that  
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other person, and that she had been married to  
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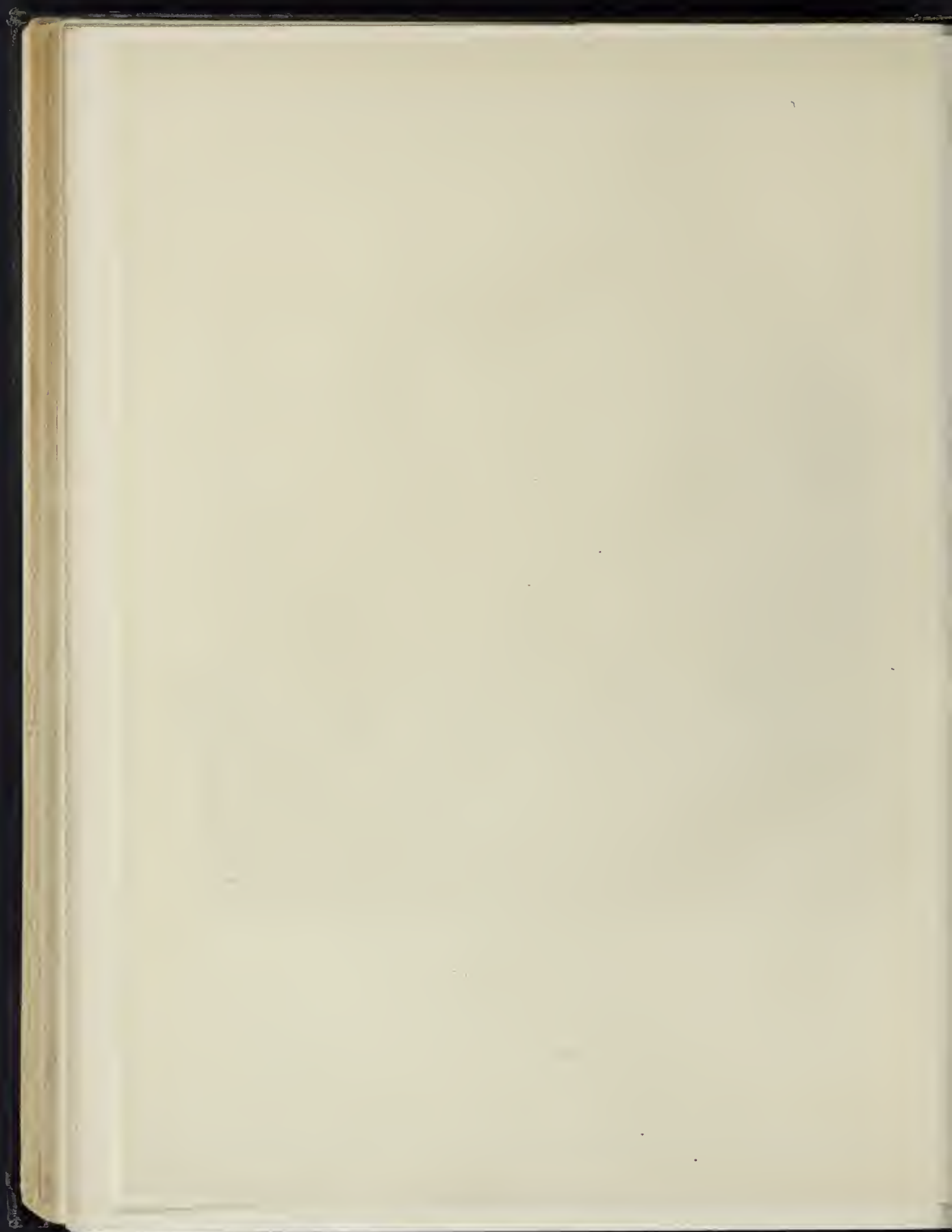


*St. Joseph & the Tailors*

1640.



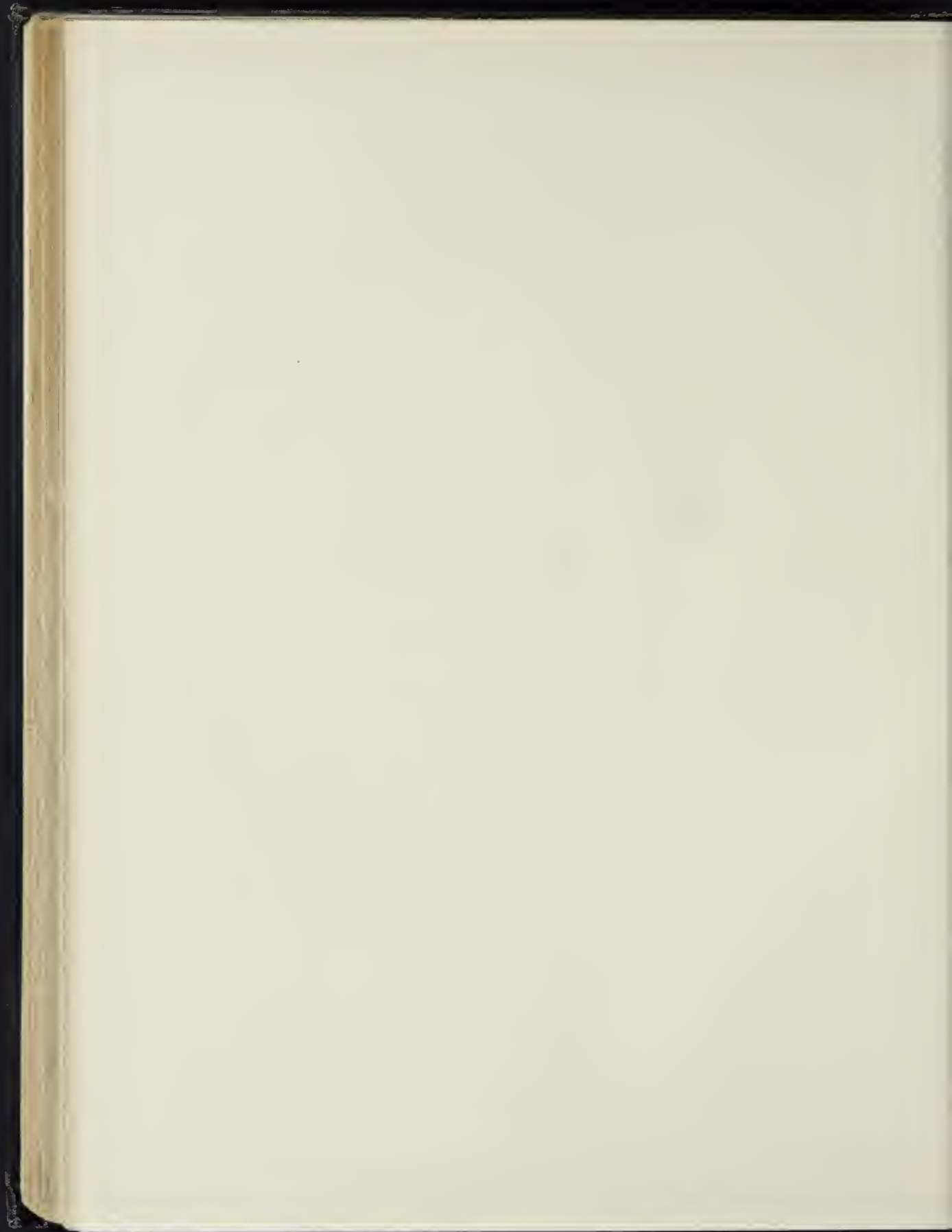






*The Nativity*

N. 167





aspired to the honour of marrying the consecrated "Virgin of the Lord," among whom was the son of the High Priest, deposited their wands in the Temple overnight; next morning the rod of Joseph was found to have budded forth into leaves and flowers. Thus was the selection of St. Joseph made.

The legend given in the Protevangelion and the History of Joseph the Carpenter makes it appear that Joseph the Carpenter, having entered the presence of the priest Zacharias, presented his rod, and lo! a dove issued out of it. Then the High Priest said to him: "Thou art the person chosen to take the Virgin of the Lord, and to keep her for him."

In the *Jahrbuch der Kön. Preusz. Kunst.*, 1915, vol. ii, Dr. Max Friedländer groups together the various pictures of the "Antwerp Mannerists of 1520," placing the Richmond double picture in Group B together with 15 others. He disputes the attribution to Herri de Bles, and proposes instead the name of Jan de Beer (1475-1536), who was working, it seems, in Antwerp, and by whom there is a signed drawing in the British Museum.

The chief work of this group is the "Adoration" in the Brera at Milan; England also possesses another important example in the Longford Castle collection. This had already been noticed by Sir Claude Phillips (*Daily Telegraph*, February 23, 1900), who wrote: "Another master as to whom

we are still more or less in the dark is Herri de Bles, of Bouvignes, to whom all manner of Netherlandish panels of the early sixteenth century are attributed, while a whole section of work which really belongs to this Proteus among Flemings still remains officially without a name. To him we confidently ascribe the large and very curious double panel in Sir Frederick Cook's collection, on one side of which appears the unusual subject 'The Selection of Joseph from among the Suitors of the Virgin,' on the other the 'Nativity.' Quite apart from the fact that the *civetta* or 'owlet' which constitutes the signature of Bles appears on a rod in the background of the latter subject—in a spot, too, where the forger would certainly not have placed it—the style, with its peculiar angularities and eccentricities, is his, only that the scale is larger and the handling looser and less thorough than we are accustomed to associate with his hand."

There is at Longford Castle a large and important triptych, signed also with the *civetta*, which is identical in style with the piece now under discussion. It was formerly attributed to Albrecht Dürer. (See W. Barclay Squire, *Catalogue of the Collection of the Earl of Radnor*, 1909, vol. i, p. 86.)

Other examples of Bles in this hitherto unrecognized phase are a "Crucifixion" in the Alte Pinakothek at Munich, and a large triptych with the "Adoration of the Magi" in the Brera at Milan.

# JAN MABUSE

(1470?-1533?)

**J**AN MABUSE, or Jan Gossart, was born at Maubeuge, in Hainault. In 1513 he was entered under the name of Jennyn van Hennegouwen ("Little John of Hainault") as a member of the Painters' Guild at Antwerp, where he was evidently influenced by Quentin Matsys. In 1508 he was in Italy, and from that date his style suffered through his inability to assimilate the manner of the great Italians. From this moment onwards he delights in signing his pictures "Ioannes Malbodius," an example of this signature being found in the Castle Howard picture added to the National Gallery some five years ago. Modern critics have long ago rejected the tradition accepted by Walpole to the effect that Mabuse "was always wanting money to waste in debauchery." He made his will at the end of June, 1533, and doubtless died soon afterwards.

## 468. HERCULES AND OMPHALE

**T**WO nude figures seated in an alcove of grey stone carved in renaissance manner. Hercules, on the left, holds with his right hand a large spiked club; with his left he embraces Omphale.

Dated 1517 on a flagstone in the left foreground.

Panel, 14 in. by 10½ in. (0.35 m. by 0.26 m.)

Doughty House, First Gallery, No. 53.

Photo Gray 36091.

**E**XHIBITED at the Burlington Fine Arts Club, 1892, No. 45, as by Mabuse. Exhibited at the New Gallery, 1899, No. 12.

S. Reinach: *Répertoire de Peintures*, 1905, i, 640. "Is this by any chance to be identified with the painting of 1517 which was sold by 'Mr. Van Dyck' at Christie's on May 3, 1800, to 'Hammond' for £55.?"—M. W. Brockwell: *The*

*Adoration of the Magi by Jan Mabuse*, 1911, p. 40. It is marked on the back: "Al. Durer: Hercules and Deianira"; and has the Christie's stencil mark of "260 J."

Bought in 1879 from Sir J. C. Robinson, C.B. See the print ascribed by Bartsch to Hans Baldung (*Passavant III*, p. 320, No. 5). There is an impression in the British Museum.

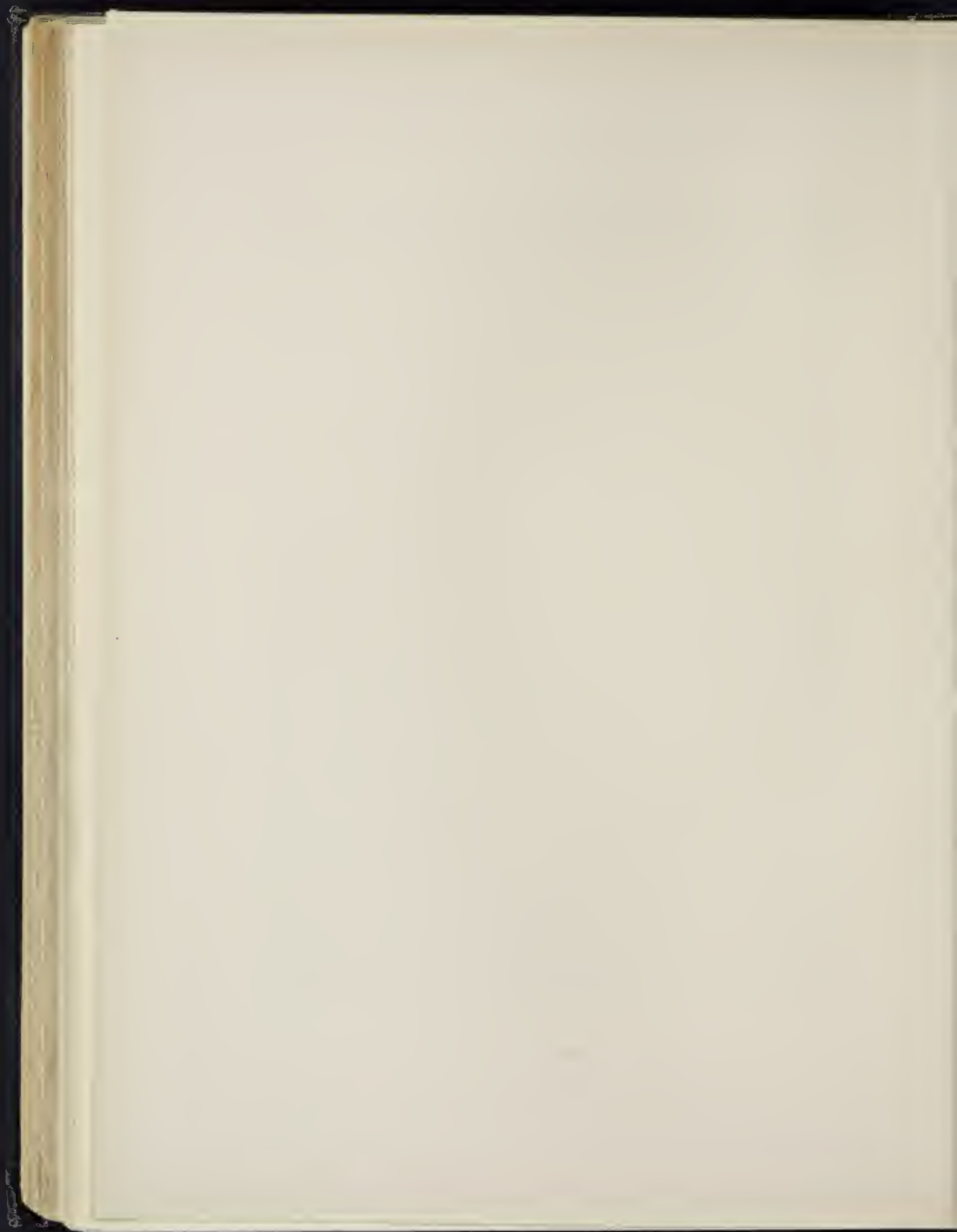
Booker White  
Burlington

DE JAN MABUSE

Benjamin White sale  
29 May 1879  
b7 Whitehead  
sold to Cook for £250  
b7 J.C. Robinson



*No. 468*







*Portrait of a Man*

1610

# FLEMISH SCHOOL

## THE PORTRAIT OF A MAN SAID TO BE A MEMBER OF THE FUGGER FAMILY

**H**AD THE FUGGER family, the most powerful of the German money-lenders, a connection with the Flemish school of painting? It is a question which has been raised by the discovery of a portrait of a man, which is said to be a member of the Fugger family, and which is now in the possession of the Duke of Devonshire.

The portrait is a study of a man's head and shoulders, and is executed in a style which is characteristic of the Flemish school of painting. It is a study of a man's head and shoulders, and is executed in a style which is characteristic of the Flemish school of painting.

The portrait is a study of a man's head and shoulders, and is executed in a style which is characteristic of the Flemish school of painting. It is a study of a man's head and shoulders, and is executed in a style which is characteristic of the Flemish school of painting. The man is shown from the chest up, and is looking slightly to the right. He has a high forehead, and is wearing a cap. The background is plain and light-colored. The style of the painting is very detailed and realistic, with a focus on the texture of the man's clothing and the shading of his face. The overall composition is simple and balanced, typical of the Flemish school's emphasis on naturalism and detail.





# FLEMISH SCHOOL

(CIRCA 1520)

## 469. PORTRAIT OF A MAN (SAID TO BE A MEMBER OF THE FUGGER FAMILY)

PLATE XII.

**H**ALF-LENGTH, three-quarters to the right. In a dark green doublet opening at the neck and disclosing a lining of pale yellow; the sleeves are slashed and puffed with dull red stuff; a dark green cap. Near his right hand, which is advanced and holds a half-open book, is seen in an upright position the steel hilt of a large *estogue* or rapier. The background is of brown or dull yellow variegated marble bordered with a Gothic *cavetto* moulding.

Panel, 15½ in. by 11¼ in. (0.38 m. by 0.28 m.)

Doughty House, First Gallery, No. 54.

Photo Anderson 18444.

**F**ORMERLY in the collection of Sir J. Charles Robinson.

Exhibited at Leeds, 1868, No. 555, as a "Young Man," by Holbein, and said to have been "probably painted at Basle about 1526."

Included in the Holbein Exhibition, Dresden, 1871, No. 282.

Exhibited at Burlington House, 1880, No. 190, as "Anton Fugger," by Holbein.

Exhibited at the New Gallery, 1898, No. 111, as a "Young Man," by Holbein.

Reproduced in *Les Arts*, August, 1905.

"The exact resemblance in style, specific details of colour, and technical execution with the analogous characteristics of several pictures by Holbein preserved in the town museum at Basle, executed in his earlier period before he came to England, indicate almost with certainty that this portrait belonged to that part of Holbein's career."—Sir J. C. Robinson: *Memoranda on Fifty Pictures*, 1868, No. 34, p. 59.

Woltmann: *Holbein und seine Zeit*, 1868, vol. ii, p. 463.

It is not rash to assume that the first and hardly tenable attribution of this panel to Holbein hinted that the portrait might represent a member of the Fugger family of Augsburg. On this assumption we may examine the question of identity. Jacob von Fugger (1459-1525) would be much too old to fit the case. At the same time Hans Burgkmair's engraving (reproduced by Heyck: *Maxi-*

*milien I*, 1898, p. 95) of "Jacobus Fugger, Civis Augustae," has a certain superficial but more aged resemblance. It would also have to be an extremely late work by Burgkmair. This view cannot be seriously maintained.

In point of date this portrait should rather represent Raimund Fugger (1489-1535), but it has no similarity with the reproduction in *Gazette des Beaux-Arts*, 1882, p. 257. His brother Anton Fugger (1493-1560) might be the person; both brothers were granted imperial dignities, and represented the family at the summit of their wealth and power.

On stylistic grounds, and they come first, the painting is Flemish in technique and of about 1520. So far from relating to present notions of Holbein, it shows the southern influence on the art of the Netherlands at the moment when Mabuse and others had become Italianate and cultivated a more polished surface for their panels.

We can thus seriously entertain the suggestion privately put forward by Dr. Schmidt-Degener that this may be the work of Jacob van Utrecht (Jacobus Claessens), who flourished 1506-24. He is represented in the Kaiser-Friedrich Museum, Berlin (No. 623A). The fact that other critics have proposed the names of Mabuse and Matsys points to some painter combining the attributes which characterise these masters. Some such solution as that proposed by Dr. Schmidt-Degener may therefore be the right one.

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and add to 2.9  
van Beur noon

Fr. VII. by an  
Mabuse.

# BERNARD VAN ORLEY

(1495 ?-1542)

**T**HE son of an obscure painter, his early works show some trace of his study of the fifteenth century style of Flemish painting, but he soon came under the influence of the Italians of the following century, especially Raphael. *The designs which he made for the tapestry weavers of Brussels are frankly Italianate. In fact, his ability as a designer is greater than the artistic merit of his painting. The fame of this art-worker in the School of Brussels outweighs his actual performance.*

Sold to Agnew's  
1958

Sir William  
Worsley, Bart.,  
Hovingham,  
1964

Will Agnew's 1977  
(Exh. (Nov 1977) (32))

Sir William Worsley  
Sale Dec. 1984  
1991 cat p.

## 470. THE HOLY WOMEN AND ST. JOHN, AT THE FOOT OF THE CROSS

**T**HE Virgin, in blue robe and white headdress, is in the right foreground supported by St. John in a red robe. In the left middle distance is the ecstatic figure of St. Mary Magdalen, who, wearing a green robe, a pink underskirt and a headdress of similar material, kneels towards the left with outstretched arms. Behind her, and more to the right, is another of the Holy Women; her hands are folded to denote her intense grief. These full-length figures, smaller than life size, are placed on high ground, and in the left distance are dimly seen the buildings of Jerusalem.

Panel, 42½ in. by 35 in. (1.07 m. by 0.88 m.)

Doughty House, First Gallery, No. 57.

Photo Gray 36079.

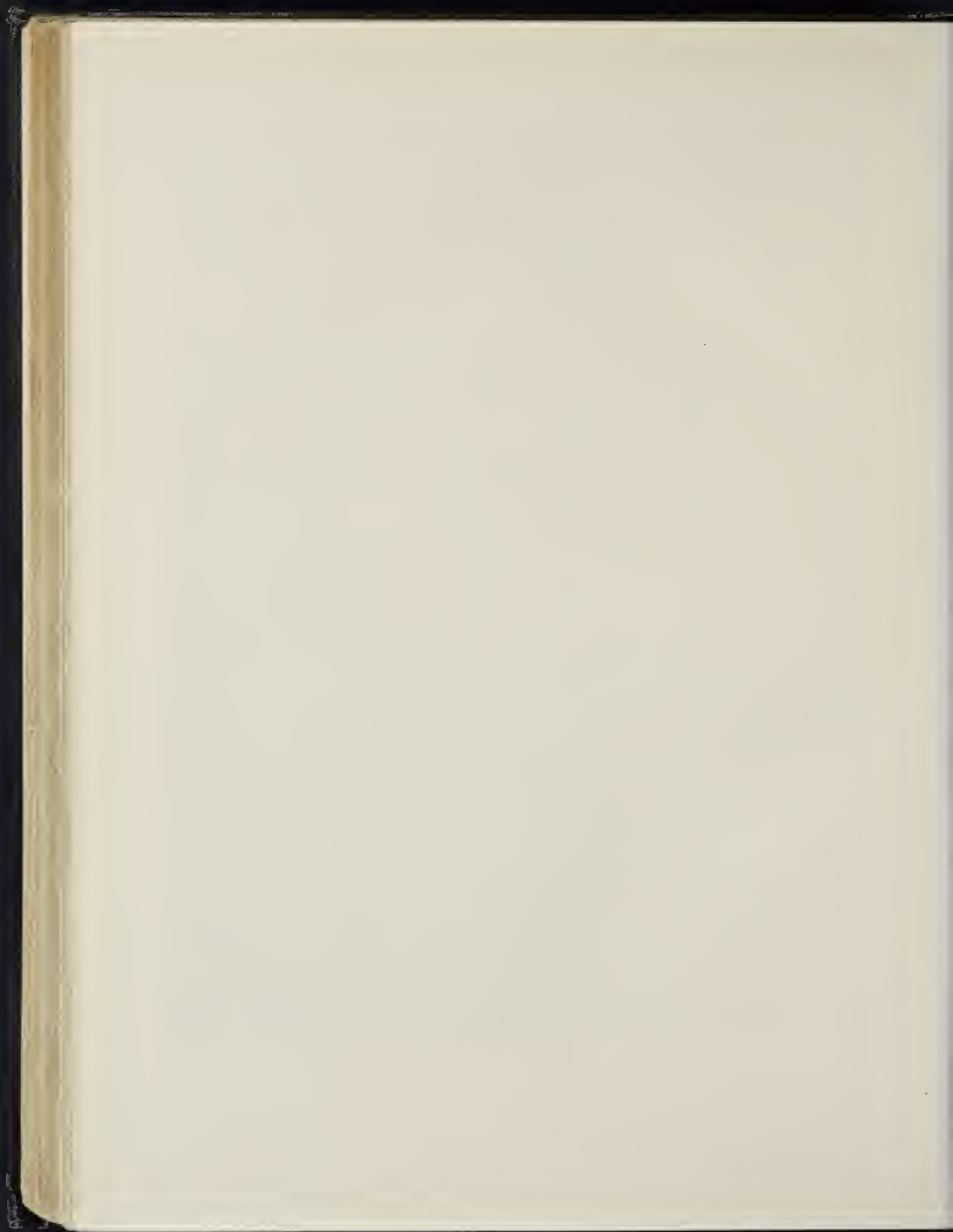
**I**N the *Jahrbuch der Preuss. Kunst.* (1909), xxx, p. 106, Dr. Max Friedländer, writing on Van Orley, says:—

“The Gallery of Sir F. Cook at Richmond possesses the important fragment of a very large

‘Crucifixion’ correctly catalogued under Van Orley’s name. . . . It is a fine, well-preserved and very characteristic performance, which, to judge from the style, was painted soon after 1521.”



No. 470.







No. 471.



No. 472.

# BERNARD VAN ORLEY

(FLEMISH SCHOOL)

## 471. THE CONVERSION OF ST. PAUL AND ST. CATHERINE (A DIPTYCH)

*St. Paul  
by Sir Steven  
Runciman*

**O**N the left panel St. Paul, seen through a decorative Renaissance archway and wearing red and blue robes, is falling from his horse; he looks up at the Eternal, who appears in the clouds; on the ground lie the Saint's hat and a parchment with a seal attached.

On the right panel St. Catherine, attired in red skirt, pale green bodice, and blue sleeves, wearing a crown, and holding a sword in her left hand, faces the front; at her feet is her broken wheel. She stands on the prostrate form of King Maximin, who grasps his sceptre in his right hand. This scene is also shown beneath an archway, with a landscape beyond.

*Panel, 7 $\frac{3}{4}$  in. by 4 $\frac{1}{2}$  in. (each). (0.19 m. by 0.11 m.)*

Doughty House, First Gallery, No. 59.

Photo Gray 36109.

**E**XHIBITED at the New Gallery, 1899, Bought, in 1882, from Sir J. C. Robinson, C.B.  
No. 5, as "St. Paul and St. Barbara" (*sic*)  
by Bernard Van Orley.

# JOACHIM PATINIR

(1485-1524)

**T**HIS artist's principal aim was to raise the importance of landscape for its own sake to a higher level, and to make it dominate the Biblical subjects which he represented. Born at Dinant, he became a member of the Painters' Guild at Antwerp in 1515, and six years later became a friend of Albrecht Dürer when that artist paid a visit to the Netherlands. He died at Antwerp, leaving many followers to imitate his novel style.

Cook sale, 25  
Nov 1966 (50)  
a Coeck

## 472. THE READING MAGDALEN

**T**HE Magdalen, nude to the waist and her lower limbs enveloped in white draperies, is lying in an open landscape with her feet towards the right of the composition. She regards the open book placed on the rock on the left. A pot of ointment is on the ground in front, and a crucifix is on the rock behind her head. In the widespreading landscape on the right a large house and a cottage are seen in strong light. In the clouds is an apparition within a mandorla borne by four angels.

*Panel, 9 in. by 6½ in. (0.22 m. by 0.16 m.)*

Doughty House, First Gallery, No. 37.

Photo Gray 36090.

BOUGHT from Sir J. C. Robinson, C.B., in 1871.







No. 473.

# JAN CORNELISZ VERMEYEN

(1500-1559)

**T**HIS artist, known in Spain as Juan de Austria, and about 1535 filled the same post to Mayo el Barbudo, was born at Beverwyck, near Haarlem. He died in Brussels. He was Court painter to Margaret of Austria, and about 1535 filled the same post to Charles V. Wurzbach: "Kunstler-Lexikon," 1910, vol. ii, pp. 778-9.

## 473. THE BATTLE OF PAVIA

**O**N the left, in the foreground, are the German soldiers led by Frundsberg. The knights on horseback are led by the Marquess of Pescara, and in front of them are the Spanish arquebusiers, who attack the French in the Park of Mirabella. The scene beyond on the extreme left shows the incidents in the capture of François I of France; he is wounded by Count van Salm and falls from his horse. In the middle distance, and in the right centre of the composition, the wall of the park has been broken down, and through it the king, riding on a mule, is being led away captive. In the distance we discern the fortified town of Pavia, its canals, and an armed encampment of the French.

Panel, 46 in. by 69 in. (1.16 m. by 1.75 m.)

Doughty House, First Gallery, No. 55.

Photo Gray 36076.

**C**OMTE A. RACZINSKI: *Les Arts en Portugal*, 1846, pp. 274-6, tells us that this picture was in the Hotel of Saldanha Castro Albuquerque Ribafria, at Lisbon, which passed by inheritance to him from Jean de Castro, whose family held the title of Conde de Penamacore.

Dom Fernando Alvares de Castro, by his will of May 4, 1632, bequeathed the picture ("un grand tableau de la Bataille de Pavie, original d'Albert, unique dans le monde et digne de la plus grande appréciation") to Dom Manoel de Castro, his grand-nephew and son of Dom Alvaro Fernandez de Castro. It in time passed to the Conde de Penamacore, a descendant of Dom Fernando, from whom it was acquired by Henry Doetsch. At the Doetsch sale, June 24, 1895 (No. 232), it was sold to Colnaghi for £99 15s. That collector had acquired, together with the picture, a certified copy of the will referred to above.

M. de Saldanha on Dec. 27, 1843, wrote to

Raczinski: "La Bataille de Pavie fut livrée le 24 février, 1525; Dürer mourut en 1528; Charles V avait une haute estime pour lui. Ni la qualité de l'ouvrage, ni les dates, ni les circonstances historiques, ayant rapport à votre tableau, ne s'opposent par conséquent à ce qu'il soit véritablement un tableau d'Albert Dürer." In another letter he writes that, although it is not "une œuvre d'Albert Dürer," it is "dans tous les cas un superbe tableau."

José Cunha Taborda, in his *Règles de l'Art de la Peinture*, 1815, p. 181, refers to it as being by "Alberto Durero, pictor flamengo."

This representation of the battle of Pavia on Feb. 24, 1525, agrees in its details with the authentic reports of the event. The city had been fortified by Charles V, and was so strong that it could defy François I. The combatants on both sides wield gigantic lances, and the great carnage (which in the representation lacks something in verisimilitude) reminds us that the French artillery

did terrible execution that day under the command of the famous Gaillon de Genouillac, who commanded the Imperialists. The French rear-guard was posted in the park of Mirabella under the Duc d'Alençon. The defeat was mainly brought about, as we see here, by the impetuosity of François I in going to the assistance of his brother-in-law in that part of the field. In the royal collection at Hampton Court (1909 *Catalogue*, No. 251) is another representation of this battle. It is there attributed, but not with

certainty, to Melchior Feselen. It was exhibited at Bruges, Toison d'Or Exhibition, 1909, No. 165, under the name of Martin Feselen. As it originally belonged to Henry VIII, and so is a contemporary "historical document" and confirms the incidents here shown, there can be no speculation as to the identity of the battle represented.

The error of ascribing this picture to Dürer a century ago is negligible. It will not be seriously doubted that the painting is now properly attributed to Vermeyen.





No. 474

LATER FLEMISH  
SCHOOL,  
UNDER THE INFLUENCE OF  
HUGO VAN DER GOES

474. THE ADORATION OF THE  
MAGI

Fr. V. 36 Adoration  
of the Magi

**T**HE half-length figure of the Virgin is on the extreme left. On a white cloth she holds before her the Infant, to whom the oldest of the Magi, who has passed his left hand through his decorative gold crown, is making his offering; on the table at the side is the gold reliquary which he is about to present. In the centre the second Mage advances with his offering, and on the other side of the wall beyond are two figures who regard the scene. On the extreme right is the third Mage, an Oriental, attended by three persons.

*Panel, 38½ in. by 81 in. (0.97 m. by 2.05 m.)*

Doughty House, First Gallery, No. 45.

Photo Gray 36080.

BOUGHT, in 1895, from Sir J. C. Robinson, C.B., for £900.





# IV. GERMAN SCHOOL







No. 476.



No. 475.

# LUKAS CRANACH THE ELDER

(GERMAN SCHOOL, 1472-1553)

**L**UKAS CRANACH was born at Cronach, and so takes his name from that town in Franconia. At the beginning of the sixteenth century he seems to have been working in Austria, and little is known of him before he was nearly thirty years of age. As court painter to the Elector Frederick the Wise, he received as a grant of arms a crowned and winged serpent on a gold ground, with which he often signed his works. The friend of Luther, he became the representative painter of the German Reformation. Much of the perfunctory work dated in the last part of his career was done by assistants to suit the popular taste.

## 475. THE THREE GRACES

**S**MALL full-length nude figures standing on a parapet. The one on the left has her back to the spectator, and the one on the right is seen in profile to the left; they hold the ends of a thin gauzy veil which passes over the right shoulder of the accompanying Grace who, with uplifted right hand, stands in the centre in full front, with eyes upturned and with her right foot advanced. Dark background.

*Panel, 19½ in. by 13¾ in. (0.49 m. by 0.34 m.)*

Signed with the crowned serpent and dated 1535.

Doughty House, First Gallery, No. 39.

Photo Gray 36082.

MARKED on the back "Ouvrage de Lucas Kra- picture was at one time in a French collection.  
nack, Peintre Allemand," which suggests that the

# LUKAS CRANACH

(GERMAN SCHOOL)

## 476. VENUS AND CUPID

17.11.1917

**S**MALL full-length nude figures. Venus, who wears a hat and a necklace, and has a transparent veil over the upper part of her figure, faces the spectator. Her right hand is raised and rests against the trunk of a tree to which is affixed a tablet. In the left foreground is Cupid. In the distance is the view of a valley and a hill-top town. Cupid holds a honeycomb in his right hand, and bees crawl on his right arm and forehead.

*Panel*, 14½ in. by 9½ in. (0.36 m. by 0.24 m.)

Signed, in the right foreground, with the winged serpent, and dated 1529 on the stone by the side of Venus's left foot.

A tablet affixed to the tree is inscribed :

DVM PVER ALVEOLO FVRATVR MELA CVPIDO  
FVRANTI DIGITVM CVSPIDE FIXIT APIS  
SIC ETIAM NOBIS BREVIS ET PERITVRA VOLV[P]TAS  
QVAM PETIMVS TRISTI MIXTA DOLORE NOCET.

This inscription is found again in Cranach's art.

Doughty House, First Gallery, No. 42.

Photo Gray 36083.

**A**NOTHER "Venus and Cupid" by this artist and dated 1527 is in the Gallery at Schwerin (No. 161), and the same date is found on a similar composition at Schleissheim (No. 188). An earlier version, signed and dated 1509, is in the Hermitage at Petrograd, but is differently composed. Other examples of the same subject are at Nuremberg, Prague (No. 161) and in the Borghese Gallery (No. 326). Heyck, *Lukas Cranach* in "Künstler Monographien" series, p. 83.

Michaelson, *Lukas Cranach*, 1902, pp. 139-140.  
A. Somof, *Galerie des Tableaux, Hermitage*, 1901, vol. ii, No. 461, p. 56.

This may well be the picture offered for sale by Mr. Milner on June 5, 1826, and bought in at £30 9s. It was described as: "L. Cranach. Venus and Cupid presenting a honeycomb, stung by the bees, with Latin epigram of 4 lines in the upper, and the painter's device in the lower part."





*Portrait of a Lady.*

N. 477.



# HANS HOLBEIN THE ELDER

(1465-1524)

The portrait of a lady in a yellow dress is one of the most beautiful and most characteristic of the artist's work. It is a study in color and light, and a masterpiece of composition. The lady is shown from the waist up, seated and looking slightly to the right. Her dress is a vibrant yellow, and her hair is styled in a simple, elegant manner. The background is a plain, light color, which makes the figure stand out prominently.

## 477. PORTRAIT OF A LADY IN A YELLOW DRESS

This portrait is a study in color and light, and a masterpiece of composition. The lady is shown from the waist up, seated and looking slightly to the right. Her dress is a vibrant yellow, and her hair is styled in a simple, elegant manner. The background is a plain, light color, which makes the figure stand out prominently.

From the collection of the  
Royal Academy of Arts, London  
Painted about 1512

The portrait of a lady in a yellow dress is one of the most beautiful and most characteristic of the artist's work. It is a study in color and light, and a masterpiece of composition. The lady is shown from the waist up, seated and looking slightly to the right. Her dress is a vibrant yellow, and her hair is styled in a simple, elegant manner. The background is a plain, light color, which makes the figure stand out prominently.



# HANS HOLBEIN THE ELDER

(GERMAN SCHOOL)

**T**HERE is no record earlier than 1494 regarding this artist, whose birth seems to have taken place about 1460. He came under the influence of Schongauer, but whether that was direct or merely reflected by the work of Burgkmair and Zeitblom, actual pupils of Schongauer, is not clearly ascertained. He seems to have been often in monetary difficulties. He earned fame not so much by his artistic achievement as through the highly veracious art of his son, Hans Holbein the Younger. He died in 1524.

## 477. PORTRAIT OF A LADY IN A YELLOW DRESS

PLATE XIII.

**H**ALF-LENGTH, turned nearly three-quarters to the left, the eyes looking straight at the spectator. She wears a "haube" with embroidered margin of fleur-de-lys pattern. Her yellow bodice, trimmed at the edges with a broad band of velvet, is cut low and opens in front to show a white undergarment patterned in black and gold. The girdle is studded with metal ornaments. Flat blue background.

Along the bottom edge of the frame, which is the original one, is the inscription:—  
ALSO . WAS . ICH . VIR . WAR . IN . DEM . 34 . JAR . ("This is how I truly looked in my 34th year.") On the back is painted "M Ē A" (an abbreviation for her Christian name of Maria, presumably).

Panel, 14 in. by 10½ in. (0.35 m. by 0.26 m.)

Doughty House, First Gallery, No. 49.

Photo Anderson 18443.

**E**XHIBITED at the Burlington Fine Arts Club, 1906, No. 50, as a work of the South German School; mention was then made of the names of Martin Schaffner and Ambrosius Holbein in regard to it. Mr. Campbell Dodgson, in an article in the *Burlington Magazine*, 1908, vol. xiv, 37, claims that this portrait of a lady is painted by Hans Holbein the Elder. After pointing out that Dr. Friedländer had indicated (*Repertorium für Kunstwissenschaft*, 1906, xxix, p. 583) that it was "from the hand of the younger Holbein in his early Basle period," Mr. Campbell Dodgson wrote: "That this portrait could be by the elder Hans Holbein had

never, so far as I am aware, been suggested until Dr. Carl Giehlow, visiting the gallery at Richmond with me on 25th July of the present year, remarked that the direct study for the picture was among the drawings by the elder Holbein in the Print Room of the British Museum, which he had seen, as it happened, on that very day. The observation, once made, is so obvious that it is extraordinary that no one ever made it before. I begged Dr. Giehlow to publish his discovery, but he preferred to depute the task to me." He published and illustrated also a silver point drawing, a portrait of a lady, by Hans Holbein the Elder, as well as a very similar drawing at Berlin in which the pose is

Still in coll. 1957.

slightly altered. His conclusion was that the Richmond picture and the drawing were by Hans Holbein the father.

It was not until long afterwards that the pedigree of this picture was seen to trace back to the collection of J. P. Weyer at Cologne, and sold on August 25, 1862 (No. 64), and that it there passed under the name of Hans von Kulmbach (bois, 1 3/4 p. de haut, 10 p. de large). Mr. W. H. James Weale in the article he wrote on "La Collection de Tableaux Anciens de la Galerie de Mr. J. P. Weyer" for the *Messenger des Sciences Historiques*, 1862, p. 64, described the picture as "Portrait d'une dame vêtue d'une robe jaune, avec ceinture ornée de quintefeuilles en orfèvererie; les mains passées dans les manches de la robe. Fond vert [sic]. Sur le chanfrin se trouve: ALSO. WAS. ICH. VIR. WAR. IN. DEM. 34. IAR." It was sold to M. Parsons for 50 thalers. It may be added that the catalogue of the Weyer Collection was compiled by Mr. Weale.

A highly important feature of that sale is that the now lost, or at least unrecognised, companion portrait of a man was also then sold (No. 63) as the work of Hans von Kulmbach. It was described as "Portrait d'un homme avec cheveux en boucles, coiffé d'un bonnet brun doublé de fourrure et vêtu d'un habit à fourrure. De la main gauche il tient un œillet, et sur le deuxième doigt de la main droite, il porte une bague ornée d'un écusson taillé d'or et de sable, à deux étoiles à six raies de l'un et

de l'autre, à la barre d'argent chargée d'un poisson au naturel brochant sur le tout, et des initiales I.M. Fond vert [sic]. Sur le chanfrin se trouve: IN DER GESTALT 37 JAR. ALT. 1512. Beau portrait, peint avec beaucoup de goût et de sentiment.—42 thalers."

This date of 1512 is of great importance, as it confirms the above attribution to the elder Holbein, who did not follow his sons to Basle, but remained at Augsburg until in 1517 he removed to Isenheim. The date makes it impossible that it can be by the younger Hans as Dr. Friedländer had claimed and Dr. Ganz was half inclined to suspect. Time will show whether the companion portrait can be traced.

Perhaps no picture in England comes so near to this as the double portrait of "An Old Man and His Wife," which is at Hampton Court (No. 257), and there described as of the Swabian School.

Mr. Arthur Chamberlain, in *Hans Holbein* (London, 1913), at p. 20 writes: "There is a small finished portrait of a lady of Augsburg whose Christian name only, Maria, is known, in the collection of Sir Frederick Cook at Richmond, which is the sole example of portraiture by the elder Holbein in England, and indeed, with the exception of the portrait of a man, dated 1513, in the Lanckoronski collection in Vienna, which is also attributed to him, it is very possible the only specimen of such work by him in existence."





No. 478

# SCHOOL OF ULM

(FIFTEENTH CENTURY)

## 478. REPOSE ON THE FLIGHT INTO EGYPT

**T**HE Virgin, in an ample blue robe embroidered with a gold hem, is seated at the foot of a tree. She holds up with both hands the Infant towards a basket of fruit which is held by two angels; a third is gathering more fruit from the tree at the back. Under it St. Joseph, in a blue robe and red cloak, is standing; with his left hand he picks fruit, and with his right holds the bridle of the ass, which drinks at a stream. In the middle distance is a river, beyond it low hills, and on the horizon a city with many spires.

Panel, 14½ in. by 13 in. (0.368 m. by 0.33 m.)

Doughty House, First Gallery, No. 63.

Photo Gray 36086.

**E**XHIBITED at the Burlington Fine Arts Club, 1906, No. 31 (p. 202), when it was pointed out that "the careful painting of detail, gay colour, and certain weaknesses of drawing suggest that the painter was trained in a school of miniaturists. A 'Pietà,' showing somewhat similar characteristics, was exhibited at Munich in 1901."

Dr. Hermann Voss, in *Burlington Magazine*, 1909, vol. xv, pp. 44-49, claims, but not with a great show of reason, that this picture is by the same hand as an "Annunciation" and "Visitation" in the Modena Gallery, and published by him as such in *Zeitschrift für Bildende Kunst*, 1908, p. 282.

1947 Sir Thomas  
Dartmouth, London  
Schools' Catalogue  
1960

# SCHOOL OF MELCHIOR FESELEN

(SOUTH GERMAN)

**M**ELCHIOR FESELEN was born in Passau. He worked at Ingolstadt from 1522 onwards, and died there in 1538. He is to be numbered among the followers of Altdorfer. A German painter called Martin Fesele seems to have practised his art about 1530.

## 479. PORTRAIT OF ULRICH VI, DUKE OF WÜRTEMBERG

**H**ALF-LENGTH bearded portrait turned three-quarters to the left. He wears a black cloak, a black and yellow hat with a large feather in it, his right sleeve is slashed yellow and black and shows the under dress; round his neck is a chain from which hangs a whistle-shaped gold ornament. Landscape with water and buildings to the left, and blue mountains on the right.

On a tablet placed in the top right corner, actually on the sky, we read:—

“Ulrich von Gottes Gnaden  
Herzog zu Wirtemberg und  
Teck grave zu Mümpelgard  
Ward jung den 8 February anno 1487  
Und starb den 6 November anno 1550.”

Panel, 30½ in. by 26½ in. (0.76 m. by 0.66 m.)

Doughty House, First Gallery, No. 47.

Photo Gray 36116.

**U**LRICH VI, Duke of Würtemberg, was born Feb. 8, 1487, the younger son of Ulrich V. He succeeded his uncle Eberhard II as Duke of Würtemberg in 1498, and was declared of age in 1503. He became very unpopular, and his extravagance led to a large accumulation of debt. In 1514 took place the rising known by the name of the *arme Konrad* (the poor Conrad), a peasants' revolt against taxation to provide for the luxuries of the court. His marriage in 1511 with Sabina, niece of the Emperor Maximilian, proved a very unhappy one, and his relations with the Swabian League were bad. Having formed an affection for the wife of a knight, Hans von Hutten, who much resented the attachment, Ulrich stabbed Hans to death whilst out hunting May 7, 1515. The whole dukedom felt itself outraged, and a rising not unlike

that led in England by Wat Tyler took place. Ulrich was placed under the ban of the Empire, and retired to his stronghold at Hohentwiel, on the borders of Switzerland. Although occupied with brigand exploits and in service under François I of France, he never lost sight of the possibility of recovering Würtemberg. The opportunity came with the outbreak of the Peasants' War. In May, 1534, he defeated the Austrians at Lauffen, and in a few weeks he was restored to power in his capital once more. In 1546 he fought with disastrous results against Charles V. He died at Tübingen on Nov. 6, 1550, and was succeeded by his son Christopher (1515-1568).

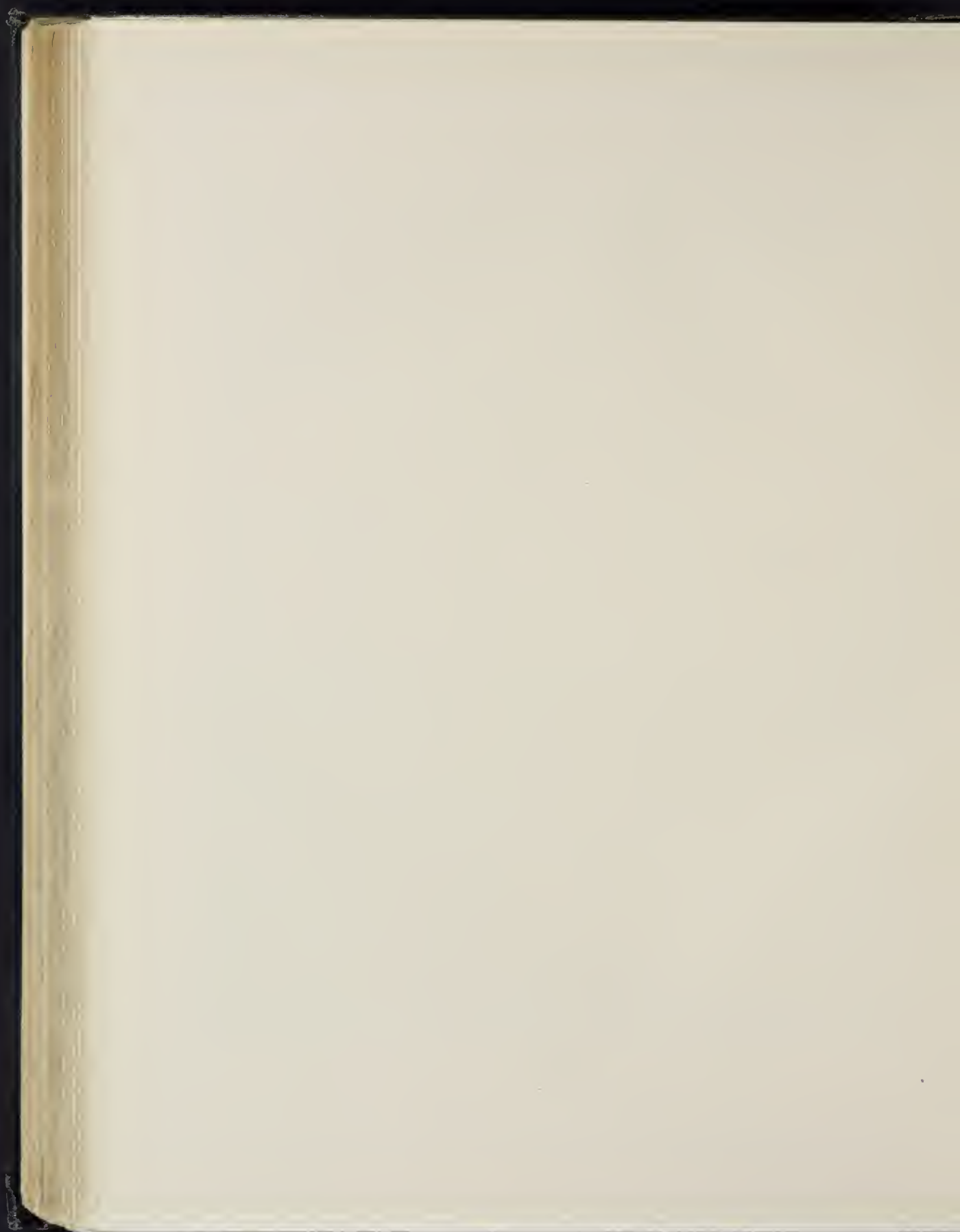
The monogram on the tablet seems to read A. C., and to be based on an acquaintance with Albrecht Dürer's well-known lettering. The monogram cannot however be recognised.

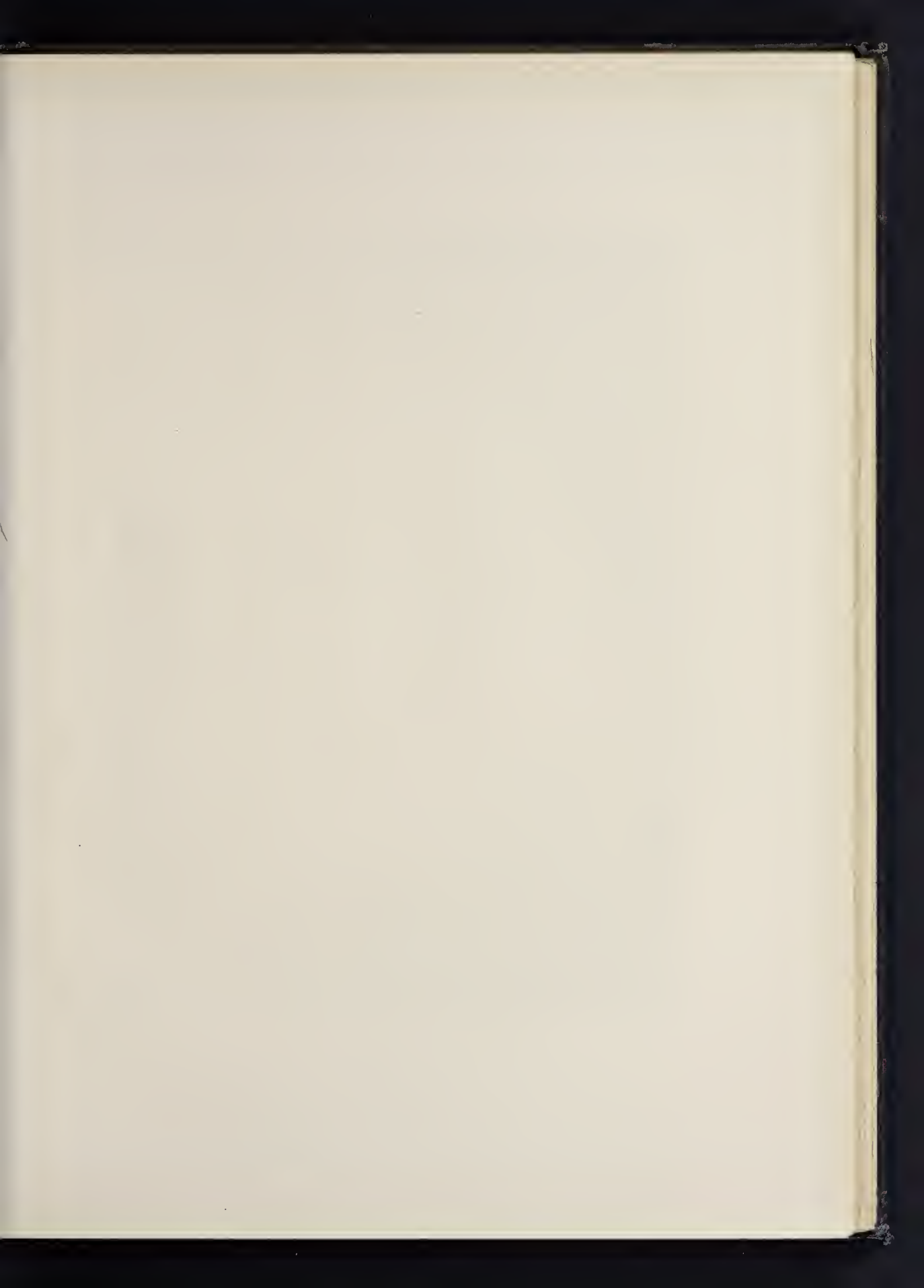




Ulrich von Wolkebrunn  
Herzog zu Württemberg und  
Fürst Graf zu Tübingen  
Wund Jung des J. 1514  
und starb den 17. Decem. 1550.  
1550.

No. 479.







*No. 480*

# SCHOOL OF AUGSBURG

(1522)

Sold.

Exh. Agnew 11/11/04  
1950 (1)

## 480. PORTRAIT OF A MAN

**B**UST-LENGTH portrait, three-quarters to the right, of a man with light curly hair and clean shaven. He wears a black cap lined with red, a white undershirt, and a brown cape trimmed with fur over his black dress. His right hand is superposed on his left and holds a sprig of mignonette (?). Dull green background. To the left is the date, 1522; to the right the arms of Rehm of Augsburg (a black bull on a gold ground), together with the cross of the Order of Jerusalem and the badge of the Order of St. Catherine of Sinai (a sword and half wheel).

*Panel*, 18 $\frac{1}{4}$  in. by 13 $\frac{1}{4}$  in. (0.46 m. by 0.33 m.)

Doughty House, First Gallery, No. 43.

Photo Gray 36074.

**T**HE arms are found again on a Flemish triptych (Nos. 141-143) in the Munich Gallery, now catalogued under the name of Quentin Matsys. They are there held to be those of Lukas Rehm, a member of a well-known Augsburg family and a merchant in Antwerp, and his wife Anna Ehen.

Exhibited at the Burlington Fine Arts Club, 1906, No. 22, as of the School of Augsburg, when the strong similarity between this portrait and the portrait in the National Gallery (No. 1232) attributed to Aldegrever was pointed out.

# ALBRECHT DÜRER

(GERMAN SCHOOL, 1471-1528)

**T**HE family to which Dürer belonged was Hungarian, but as he was born at Nuremberg he is usually classed among the artists of the German School. In any event he is the greatest exponent of German thought in the art of that country. Apprenticed to Michael Wohlgemuth, he remained with him for three years. Leaving Nuremberg, he travelled extensively and learnt the processes of metal engraving and wood-cuts. Then he visited Italy and the Netherlands. As a painter he is not to be ranked high, but as a master of design he stands almost alone.

## 481. THE MADONNA "OF THE IRIS"

PLATE XIV.

**T**HE Virgin wears a red dress trimmed with fur and edged at the bosom and wrists with a narrow border of crimson. The mantle, also crimson, is thrown up at the left side over the bench on which she is seated; a white butterfly has settled upon that part of her mantle. The Virgin sits and nurses her Child in a garden bounded by an unfinished wall, or one which by its partial ruin is intended by the painter to denote the downfall of paganism at the Birth of Christ; through an arch in this wall we see the sea. On the Virgin's head is a delicate gauze veil through which her fair hair is seen. Among the plants in front of the wall are an iris—which gives its name to the picture—a peony, and a vine. The iris is of a pale greyish-blue; the peony bud is pink, and the open flower is of a more lilac tint. In the pure light blue sky over the Virgin's head, above the cross-beam, is a tiny figure of the Almighty in an apparition. The Eternal wears a red mantle and is surrounded by beams of white light.

On the wall, between the stem of the iris and Mary's head, is the date 1508; the painter's monogram below, although true, has been tampered with.

Panel, 58 in. by 48 in. (1.47 m. by 1.16 m.)

Doughty House, First Gallery, No. 46.

Photo Anderson 18428.

**D**ESCRIBED by Joseph Heller (*Leben und die Werke Albrecht Dürer's*, 1827, ii, 260) as being in 1821 in the possession of Felsenburg of Vienna, who had acquired it by exchange from a relative at Nuremberg. After the death of Felsenburg's widow the picture was sold in 1845 by her husband's nephew, Lieut. Fischer, to Des Vignes, a physician at Vienna; he in 1849 settled in England and brought it with him. It was inherited by his son, who in 1891 sold it; the following year it was acquired by the late Sir Frederick Cook. Exhibited at the Royal Academy, 1902, No. 3.

Exhibited at the Burlington Fine Arts Club, 1906, No. 36.

"There is little reason to doubt that this is the original painting of which the inferior and damaged picture at Prague, and described by Thausing (Ed. F. A. Eaton: *A. Dürer: His Life and Works*, 1882, ii, 8-9), is a copy. It is now, at any rate, much the better picture of the two. . . . The flesh, which is of a pallid, slightly bluish tint, has perhaps been a little repainted. The hair is without lustre, though beautifully drawn. The two reds of the mantle and the robe are severally very fine, but their combination is daring and in questionable

108

this! Linda S. Myers tells f. c. Robinson of £600,  
who said it is Cook

Bt. 1945 by the  
National Gallery.



# ALBRECHT DÜRER

(GERMAN ENGRAVER, 1471-1528)

**T**HE *Madonna of the Iris* is a fine example of the artist's skill in the use of color and line. The composition is simple and direct, with the Virgin and Child as the central figures. The background is a plain, light color, which makes the figures stand out. The use of the iris in the title is a reference to the Virgin's eyes, which are said to have been the color of the iris.

## 48). THE MADONNA OF THE IRIS

Br.  
Nak

**T**HE *Madonna of the Iris* is a fine example of the artist's skill in the use of color and line. The composition is simple and direct, with the Virgin and Child as the central figures. The background is a plain, light color, which makes the figures stand out. The use of the iris in the title is a reference to the Virgin's eyes, which are said to have been the color of the iris.

On the wall, behind the altar of the church of St. Mary's, is a copy of the original painting, which is now in the collection of the Vatican Museums.

The painting is a copy of the original, which is now in the collection of the Vatican Museums.

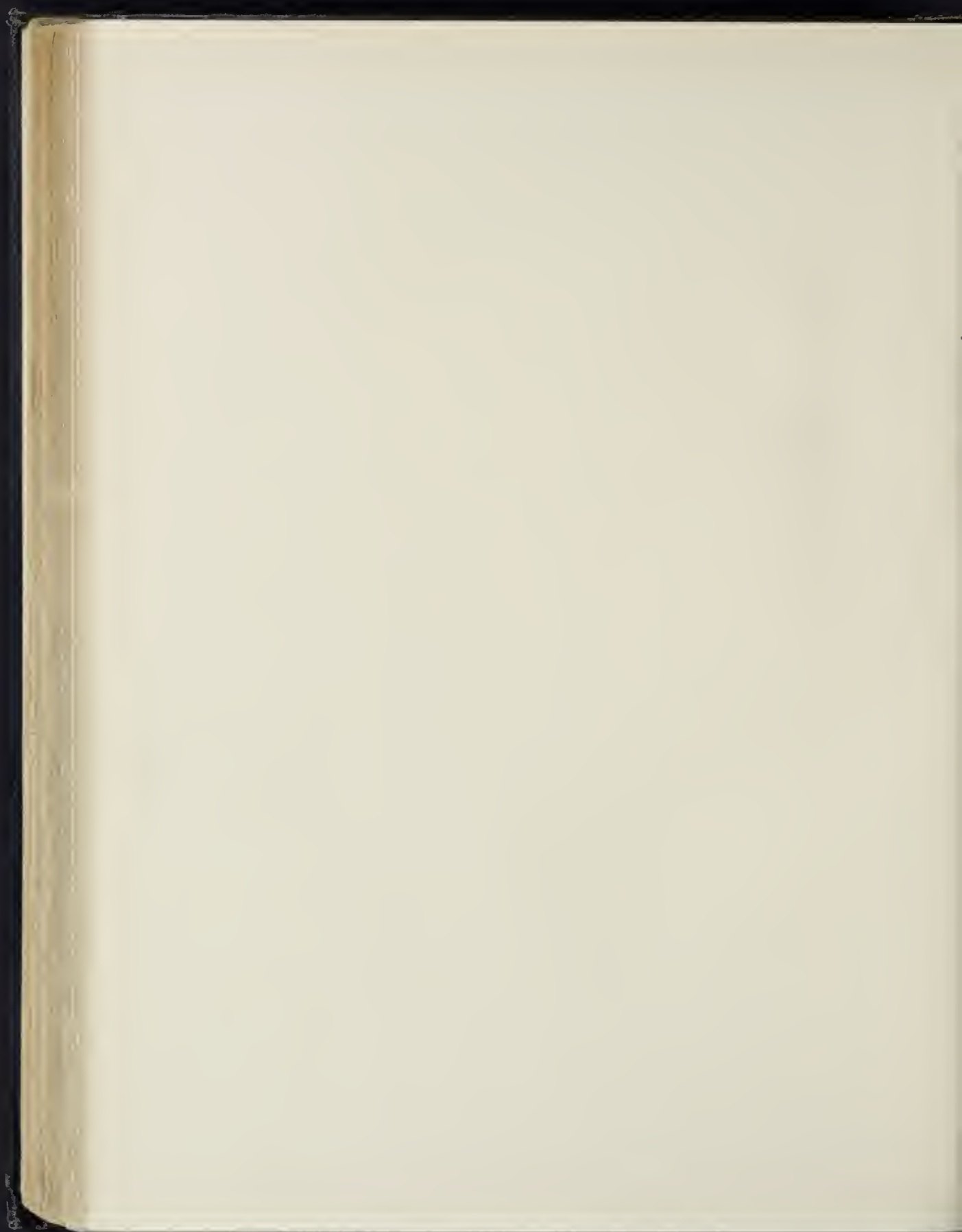
**D**URING THE REFORMATION, the church of St. Mary's was closed, and the painting was removed to the Vatican Museums. The painting is a copy of the original, which is now in the collection of the Vatican Museums.





*The Madonna of the Lilies*

16752



taste. The large amount of drapery in the front of the picture is somewhat meaningless and tiresome, and the whole picture might have gained by a certain reduction in scale. With these reservations the design and in a large measure the colour of the picture may be pronounced admirable, and the execution of many parts of it fully worthy of Dürer. . . . I see no harm in adopting Thausing's hypothesis that this was the picture of the Virgin which Dürer had in his studio for some time in 1508. He describes it, evidently as his own work, in the letter of August 24, 1508, to Jacob Heller of Frankfurt. . . .

"The picture now at Richmond was formerly in a private collection at Vienna. The Prague picture, also once at Vienna, has been reproduced in Professor Thode's supplement to Riehl's *Gemälde Dürer's und Wolgemut's* (Soldan, Nürnberg). On comparing the two a great difference will be noticed in the face of the Virgin. The colour of the mantle in the Prague picture is said to be 'weisslich' (nearly white). There is no figure of the Almighty, no monogram and no date, though Thausing records a tradition that the date 1508 was formerly visible. Additional plants are introduced, of which the most conspicuous is a lily of the valley (or perhaps a small white campanula) a little distance above, and to the left of, the wooden fence in the foreground on the right. There is much more vegetation about the wall; for instance, the whole gap above the Virgin's head, from the angle between the two iris stems to the stone which nearly touches the wooden cross-piece, is fringed with grass bending to the left. Further to the right there are additional vine tendrils. To the left the whole of the masonry on the top of the arch is fringed with grasses, some of which are tall and in flower; their roots hang down through the crevices of the stone. A tall plant runs up across a projecting stone and across the sea and sky, connecting itself with one of the aforesaid hanging roots. Just in front of this plant, springing from the level of the upper edge of Mary's mantle, is a jagged stake, to which nothing corresponds in the Richmond picture. The intention of this is obvious. It has been painted in by a restorer to conceal one of the main cracks in the panel, of which there are at least four, extending from top to bottom, and unsuccessfully disguised by repainting."—Campbell Dodgson in *The Dürer Society's Portfolio*, 5th Series, 1902, pp. 4-5.

"On August 24, 1508, Dürer writes to Jacob Heller at Frankfurt: 'I pray you, if you know any one who wants a picture, to offer them the Virgin that you saw here. With a proper frame it would

be a very pretty picture, for you know it is carefully done. I will let you have it cheap. If I were to do it now I should want not less than 50 florins, but as it is finished it might be injured here. So I give you the full power to sell it cheap, say for 30 florins; indeed, rather than not sell it, I will let it go for 25 florins. It has cost me a great deal.'

"On the 4th of November in the same year Dürer revokes this commission: 'You need not,' he writes, 'look out for a purchaser for my picture of the Virgin, for the Bishop of Breslau has given me 72 florins for it; so I have sold it well.' This bishop was John V, Count Thurzo; his secretary, Johannes Hessus, was a Nuremberger by birth, and a friend of Pirkheimer's, and very probably arranged the sale. Dürer, however, had to wait three years and to make constant applications before the bishop sent orders to Nuremberg for the debt to be paid, of which he had even forgotten the amount."—Thausing (Ed. F. A. Eaton): *A. Dürer: His Life and Works*, 1882, ii, p. 8.

"Sir Martin Conway has recognised a slight sketch for this composition, which can on good grounds be assigned to the year 1508, in the so-called *Sketch-book* of Dürer at Dresden. (Facsimile edited by R. Bruck, 1905, Pl. 80.) All critics are agreed that the splendid design of the picture is by Dürer, though some doubt whether the execution is by his hand, and the name of Baldung has been put forward, a suggestion rejected by the author of the notes to the Dürer Society's publication."—*Burlington Fine Arts Club, German Exhibition Catalogue*, 1906, p. 95.

Besides the version at Prague, admittedly inferior to the present example, there is another one in the Stift Wilhering collection, in Austria, labelled "Old Copy 1600."

On the other hand, Sir Claude Phillips, in the *Daily Telegraph*, June 14, 1906 (confirming a previous criticism in the *Daily Telegraph*, Feb. 26, 1902), writes:—"We find ourselves reluctantly compelled to state once again that we do not, even though it bears a plausible signature, accept as from the master's own brush the great 'Virgin with the Iris.' That the design is Dürer's, that the picture is better than the much damaged version at Prague will be readily conceded. But can it be maintained that we have here Dürer's own draughtsmanship, modelling, and painting? The grey flesh with its strong white light, the hair of spun gold that so violently contrasts with it, these characteristics strongly recall Hans Baldung Grün; and his, too, rather than the Nuremberg master's, is the treatment, on an unusually large scale, of the iris, the peony,

and the vine. On this particular point comparison should be made with the 'Flight into Egypt' painted in one of the wings of Hans Baldung's great altarpiece at Freiburg, in Breisgau."

Mr. Ricketts, *Burlington Magazine*, 1906, vol. ix, p. 267, also passes a similar judgment. "The 'Madonna of the Iris' is to me Grün's most admirable work."

Mr. Sturge Moore, *Dürer*, 1905, p. 212, writes:—"Of all Dürer's paintings of the Madonna, there is only one which, by its superb design, deserves special notice among his masterpieces. This 'Madonna with the Iris' exists in two versions: one the property of Sir Frederick Cook, the other at Prague in the Rudolphinum. This latter Mr. Campbell

Dodgson considers to be a poor copy. . . . Sir F. Cook's picture is so sleepy and clumsy in handling, that though it is unfinished, and perhaps in part damaged by some restorer, I feel great hesitation in regarding it as Dürer's handiwork. In both cases the magnificent design is his, and that alone in either is fully representative of him. Mr. Campbell Dodgson ventures to criticise the profusion of drapery as excessive; but my feeling, I must confess, endorses Dürer's in this, rather than that of his learned critic. To me this profusion, and the grandeur it gives as a mass in the design, is of the very essence of what is most peculiarly creative in Dürer's imagination."





*Mr. Anson's Gallery*

. N. 182

# ALBRECHT DURER

1471-1528

## THE PROCESSION TO CALVARY

**A** BOUT FIFTEEN years ago, the first of the great series of engravings which were engraved and published by the artist, Albrecht Dürer, in the year 1498, was the "Procession to Calvary." It is a work of art which has been the subject of many a study, and has been the source of many a fine engraving. It is a work of art which has been the subject of many a study, and has been the source of many a fine engraving. It is a work of art which has been the subject of many a study, and has been the source of many a fine engraving.

The scene is set in a town, and the procession is moving through the streets. The figures are rendered with great care and attention to detail. The composition is balanced and harmonious, and the use of light and shadow is masterful. The engraving is a masterpiece of the Northern Renaissance, and is one of the most beautiful works of art of the period.

**A** BOUT FIFTEEN years ago, the first of the great series of engravings which were engraved and published by the artist, Albrecht Dürer, in the year 1498, was the "Procession to Calvary." It is a work of art which has been the subject of many a study, and has been the source of many a fine engraving. It is a work of art which has been the subject of many a study, and has been the source of many a fine engraving.

44

93)





# ALBRECHT DÜRER

(GERMAN SCHOOL)

## 482. THE PROCESSION TO CALVARY

PLATE XV.

**A** MULTITUDE, partly mounted, partly on foot, in a medley of costumes, which are a combination of Roman armour and the Nuremburg dress of the time of Dürer, issues from the gate of Jerusalem and moves towards the open country on the left. The procession of about 40 figures is headed by the bearer of a standard with the Roman eagle; close to, and behind him, ride two officers or heralds; they hold wands and each is clad in a heraldic tabard; they appear to be the High Priest and Pilate. In the left foreground a group of women is hustled onwards under the threat of blows from an armed soldier. More to the right are the two thieves, bare-headed and naked, and bound with cords; they are in the charge of two men wearing high-peaked hats of office and soldiers. Behind these Christ bearing His Cross has just fallen on to His knees; He looks round earnestly towards St. Veronica, who holds before her the *sudarium*. A crowd of other figures is near by, and some are mounted. In the right foreground are the Holy Women and St. John.

On a long cartel, stretched between upright pegs across the foreground of the panel, is the two-lined inscription:

ALBERTVS . DVRER . SVPER . TABVLA . HAC . COLORIS . CINERICII . FORTVITO . ET . CITRA . VLLAM . A . VERIS  
IMAGINIBVS . DELINIATIONEM . FACIEBAT . ANNO . M.D.XXVII . AETATIS . VERO . SVAE . LVI . **A**

The artist's monogram fills up the space at the end of the two lines of inscription, which tells us that Dürer in 1527, in the 56th year of his age, painted this picture on an ash-coloured panel (i.e., in *grisaille*) without delineating the exact appearances of nature.

Panel, 11½ in. by 17¾ in. (0.29 m. by 0.45 m.)

Doughty House, First Gallery, No. 48.

Photo Anderson 18427.

**A**QUIRED by Sir Frederick Cook from the Saldanha Collection at Lisbon in 1871. Exhibited at the Royal Academy, 1873, No. 173. Exhibited at the New Gallery, 1897-98, No. 112. Exhibited at the Burlington Fine Arts Club, 1906, No. 35.

It is to be noted that Comte A. Raczinski (*Les Arts en Portugal*, 1846, p. 275) deals with certain pictures then in the Saldanha Castro Albuquerque

Ribafria Collection at Lisbon. But he does not mention this work, although he points out that many once in the family possession are now missing. (Vermeijen's "Battle of Pavia," No. 473, was once there.)

Reproduced in *Les Arts*, August, 1905.

"*Grisaille* is on the whole an accurate description of the painting, in which shades of steely grey predominate, but there is some local colour. The trees are green, though the grass is not; the roofs are a dull brick red; splashes of more vivid colour are

Lent to Fitzwilliam  
Mus., Cambridge, 1908,  
by the Cook Trustees.

Cook sale, 19  
March 1965 (103)

seen in the yellow lights upon the flag and the tabard of the rider near it, and in the bright red on the garment of his companion, a red echoed far to the right on the tunic of St. John. A somewhat deep pink is used for the carnations, the high lights in many places are painted in cream colour, and the lower part of the sky is nearly white, passing into pearly grey, but the range of pigments extends no further. Dürer may have picked up the idea in the Netherlands; an early Flemish picture in the school of Ghent almost identical with this in colour was exhibited at Bruges (No. 119) under the name of G. van der Meire. In Dürer's own work the nearest parallel may be found in the two *grisaille* drawings of 'Samson' and 'The Resurrection,' which once formed a diptych, now divided between the Albertina and Berlin. These are of much earlier date (1510), but there are curious coincidences in some details of armour and helmets which suggest that Dürer may have had these drawings by him in 1527.

"The picture is founded mainly on a drawing in the Uffizi, of 1520, which the Dürer Society has already published (III, 12). The drawing, however, contains only two-thirds of the composition as seen in the picture; the left-hand portion is wanting. The last figures visible in the drawing are the man near the head of the High Priest's horse, one of the two men in high-peaked hats, and the foremost thief, who is standing still with his back to the spectator and his head turned back a little to the right. At the other end the picture contains very little more than the drawing; the two heads on the extreme right and the weapons in the archway are additions. It cannot be supposed that the drawing was originally larger, for it is one of a series of uniform size, and the others show no sign of mutilation. Moreover it appears complete in itself; the figure of Christ is made more prominent by its central position and the balance is satisfactory to the eye. We should expect to find, therefore, that when it occurred to Dürer seven years later to paint a picture from this drawing and to extend the procession to the left, he made a fresh sketch for the new part of the composition. Such a sketch is, in fact, preserved. It is a pen and ink drawing at Berlin, undated, from the Klinkosch Collection (L. 444), in which Lippmann did not discover a relation to any finished work, while Ephrussi (p. 98) describes it wrongly as a study for the large "Calvary" in the Uffizi which Matham engraved.

"The drawing at Berlin is sketched in a very hasty manner ('fortuito') but contains outlines of almost all that is comprised in the left portion

of the picture, as far as the figures are concerned. There is no indication whatever of the architectural or landscape background. The flag is there, with a sketch of the eagle upon it. The head of a halberdier is introduced above the mane of the standard-bearer's horse, but this figure was afterwards omitted and a group of small heads was substituted for the single soldier. On the extreme left of the Berlin drawing we see figures of a man with a halberd over his shoulder, and a man in a hood leading a little boy. These two figures are much more slightly sketched than the rest, probably as an afterthought, and they were not used for the picture. The Berlin sketch does not begin exactly where the Uffizi sketch left off, but includes the foremost thief again in his new attitude, marching forward, as we see him in the picture.

"Within the limits in which the Uffizi drawing and the picture coincide there are very few departures from the original composition. A horse's skull and some bones which lie in the foreground of the drawing have been omitted to make room for the inscription. The hind legs of the dog were originally quite hidden by St. Veronica's gown, so that its body appeared unduly long. The man behind the Cross who is urging on the woman looks back at Christ in the painting, whereas before he was wholly intent upon his business. He was then brandishing a long stick in his right hand. He now holds a small pick-axe, but Dürer wanted to keep the straight line made by the stick, and has transformed the latter into a spear held by another soldier. The youth who, in the drawing, is clearly recognisable as St. John, and is there preoccupied in attendance on the Virgin Mother, now divides his attention between her and St. Veronica, and serves in the composition as a link between the two. The new elements and the old have been blended together so perfectly that it would be impossible to tell in the absence of the drawings that the composition had been evolved out of two separate sketches.

"It is still little known, and the earliest reference to it in the literature on Dürer with which I am acquainted is on p. 94 of Mr. L. Cust's Portfolio Monograph on the *Paintings and Drawings of Dürer*, published before the picture was exhibited (January, 1897). It is there mentioned as belonging to a class of paintings which may have been designed by Dürer and carried out by his assistants. The marvellous execution can only be attributed, in my opinion, to the master himself. The elaborate modelling and high finish are characteristic of some of his latest paintings, such as the portraits of Holzschuher, Muffel and

Kleberger (all of 1526). To find a parallel to the minute finish of a multitude of figures on a small scale we should have to go back to the 'Martyrdom of the Ten Thousand' (1508) at Vienna. The lettering of the inscription looks like the genuine work of Dürer, if we compare it, for instance, with the big inscription in Roman capitals on the portrait of Maximilian at Vienna, and the monogram resembles that on the large portrait drawing of 1527 in the British Museum (Lippmann, 296). The only other drawing that bears that date is a sketch for a fountain in the Hofmuseum at Vienna. The best known work of that year is the book on *Fortification*, to which (in the rare first edition) Dürer's last woodcut (B. 137) belongs. That woodcut may be compared with the picture as regards the architecture and trees. The landscape to the left of the picture, when seen with the original colouring, has a decidedly Flemish look, with a suggestion of Patenier. The perspective of the round tower towards the right is open to criticism.

"Two other versions of this *grisaille* exist. That at Dresden (No. 1872, 30 cm. by 45.5 cm.) is admittedly a roughly painted copy, and has dropped out of the Dürer literature since doubt was cast upon it by A. von Eye in his *Leben und Wirken A. Dürer's*, 2nd ed., 1869, p. 458. The Dresden picture is on canvas mounted on lime-wood. It has a Latin quotation from Isaiah liii, 'Tanquam quis ad occisionem,' etc. The other and superior copy is at Bergamo (Galleria Lochis, Catalogue 1881, No. 224, 32 cm. by 47 cm.) In the right hand corner are the words MÆS. IM. The inscription is exactly the same as on the Richmond picture with one variation, FATIEBAT for FACIEBAT. I have not seen the Bergamo picture myself for many years, but Mr. Ricketts, who knows the Richmond picture well, was good enough to examine the Bergamo picture for me in 1903 with photographs of the Richmond and Dresden pictures before him, and reported as follows:—"The Bergamo Dürer is an old and fine copy of the Cook picture. The picture has darkened and the touch throughout is spotty and lacking in squareness. The whites are too white and the flesh-coloured spots too red. The outlines are good, more sensitive than in the Dresden picture, notably in the flesh and in the flag; the extra figures or heads of the picture are there; the painting is notably later in the plants and draperies and dog." A somewhat different judgment is passed by Dr. Woermann in the 1902 edition of the *Dresden Catalogue*:—"Ein zweites, nicht besseres Exemplar in Ber-

gamo, ein drittes, viel besseres, doch auch nicht eigenhändiges bei Sir Francis Cook in Richmond."—Campbell Dodgson in *Dürer Society's Portfolio*, vii. series, 1904, pp. 5-6. See also *Dürer Society's Portfolio*, 1900, iii. series, p. 7.

"It is now universally agreed that this version is the best, but there is no such general consensus of opinion that the execution of the picture is by the master's own hand. It is definitely attributed to Dürer in the Seventh portfolio of the Dürer Society, of 1904."—*Burlington Fine Arts Club Catalogue*, 1906, p. 94.

"This is so strong and characteristic an example of the great master's precision and infinite variety that it is difficult to understand how the attribution of it to him could ever have been doubted."—*Morning Post*, May 19, 1906.

It has escaped general notice that a Dürer: "Christ going to Calvary and other subjects," was offered for sale by Laurence on Jan. 21, 1812, and was bought in at £103 19s. It was described in the sale catalogue as "Capital."

"Lastly, mention must be made of Dürer's monochrome masterpiece, 'The Road to Calvary,' 1527, in the collection of Sir Frederick Cook. A poor copy of this work is at Dresden, a better one at Bergamo. The effect of it, and several elaborate water-colour designs of the same class, is akin to the peculiar richness of chased metal work; glinting light hovers over crowds of little figures."—Mr. Sturge Moore: *Dürer*, 1905, p. 214, with full page illustration: "The splendid original from which the better known Dresden copy was made."

"The sharp expressive touch, the crisp drawing, are elements which could not have been compassed by a copyist, however skilful. . . . No one whose eyesight takes pleasure in the minute niceties of draughtsmanship revealed in small insignificant details, such as spear-heads and sword-straps, could doubt this work, and these are qualities which in Dürer are instinctive and unfailing."—Mr. C. Ricketts in *Burlington Magazine*, vol. ix, p. 268.

On the other hand Sir Claude Phillips, in the *Daily Telegraph*, June 14, 1906, writes: "On somewhat firmer grounds stands the famous little *grisaille*, 'The Procession to Calvary,' which, like the 'Virgin of the Iris,' has recently received the imprimatur of the Dürer Society. It is unquestionably better than the similar example at Bergamo—to say nothing of the inferior copy which once hung as an original in the innermost sanctum of the Dresden Gallery. But compare it with the preliminary drawings which are in the Uffizi

and the Berlin Museum respectively, and see how the little work in the translation into *grisaille*, heightened here and there with colour, has lost greatness of conception, rhythm, and the pulsation of life. Consider, too, how little likely it is that Dürer, in the penultimate year of his earthly career, should have settled down to the execution of a miniature such as this is! Then in the very exquisiteness of the execution there is smallness, and in many passages a mechanical

quality which it is almost impossible to connect with Dürer at any stage of his art. At the same time, the variations of the picture from the drawings, which are unquestionably Dürer's own, are such as would hardly have been risked by a mere copyist of this or a later time; and it is therefore pretty safe to conclude that the 'Procession to Calvary' was worked up from the drawings in Dürer's studio, and perhaps under his personal direction."





Pl. 253

# AFTER ALBRECHT DÜRER

(GERMAN SCHOOL)

## 483. THE VIRGIN AND CHILD WITH ST. ANNE

**L**IFE-SIZE half-length figures. The youthful Virgin, kneeling in the right foreground and turned towards the left, wears a pink dress with dark blue full sleeves; her hands are folded before the Child, who lies asleep on the lap of St. Anne. St. Anne is in a red robe, a grey veil falls from her head over her shoulders and breast and is folded round the right arm of the Child. Her left hand rests on the right shoulder of the Virgin. Dark green background.

*Canvas*, 27 in. by 23 in. (0.68 m. by 0.58 m.)

Doughty House, First Gallery, No. 41.

Photo Gray 36110.

**E**XHIBITED at the Burlington Fine Arts Club, 1906, No. 23.

This is one of a number of old copies from a composition by A. Dürer.

"Dürer's careless painting during this period not only affected the appearance of his pictures at the time, but also their durability, and this makes it impossible to decide whether the original still exists of a painting which he certainly executed in the following year. It represented life-size half-length figures of the Virgin, St. Anne, and the infant Jesus, and is dated 1519. St. Anne, completely enveloped in white drapery, so that only her nose and somewhat staring eyes are seen, stands (*sic*) holding the sleeping Child, whom the Virgin regards adoringly with downcast eyes. There are several copies of this painting. One of them, which was sold about 1850 by the Royal Gallery of Schleissheim to a Munich dealer named Entres, and by him resold to some stranger, was much talked of at the time. Whether it was identical with the copy in the Praun Cabinet at Nuremberg, engraved by Prestel, we do not know. The fact that connoisseurs like Waagen and Mündler have decided against the genuineness of the picture formerly at Schleissheim in no way settles the question, because the decline of Dürer's style at this period had hitherto been unnoticed, and people have been inclined to doubt the authen-

ticity of all the somewhat unpleasing productions of his which belonged to it . . . In the Berlin Museum there is an old tracing from the supposed original. The Albertina possesses a study for the head of St. Anne on a smaller scale, delicately executed in Indian ink, with a dark background, and the genuine date, 1519, upon a small piece of paper stuck on one of the corners.—M. Thausing (ed. F. A. Eaton), *Albert Dürer*, 1882, ii, 133-4.

"Le tableau 'Sainte Anne, Marie et l'Enfant,' vendu vers 1850 par la galerie royale de Schleissheim au marchand de tableaux Entres, est aujourd'hui chez M. de Kourisse d'Odessa. Il avait été gravé par Prestel dans le cabinet Praun ainsi qu'un dessin de Dürer de la même collection, traitant le même sujet, et dont l'original est dans la collection Esterhazy."—C. Ephrussi: *Albert Dürer et ses Dessins*, 1882, p. 173.

The version of this picture said to exist at Odessa may, however, be identical with one in private possession at Kiev, and mentioned by Dr. Friedländer as the best example known to him. A copy is in the Burg at Nuremberg, and another hangs in the ante-room to the sacristy of the Cathedral at Cracow.

Schonbrunner: *Handzeichnungen alter Meister aus der Albertina*, 1897, iii, 301.

In the British Museum there is a very poor etching

Cook sale, Sotheby  
25/11/1958 (42)  
E. S. R. Young

by J. G. Prestel (before 1800) of this subject attributed to Dürer. It bears on the left upper corner (corresponding to the right side of the painting) the date 1519, followed by the Dürer monogram. In the margin below is the inscription: "D'après le tableau de Albert Dürer peint sur bois, dans le cabinet de Monsieur de Praun à Nuremberg," and the dimensions are given as 2 ft. 4 in. by 1 ft. 10 in.

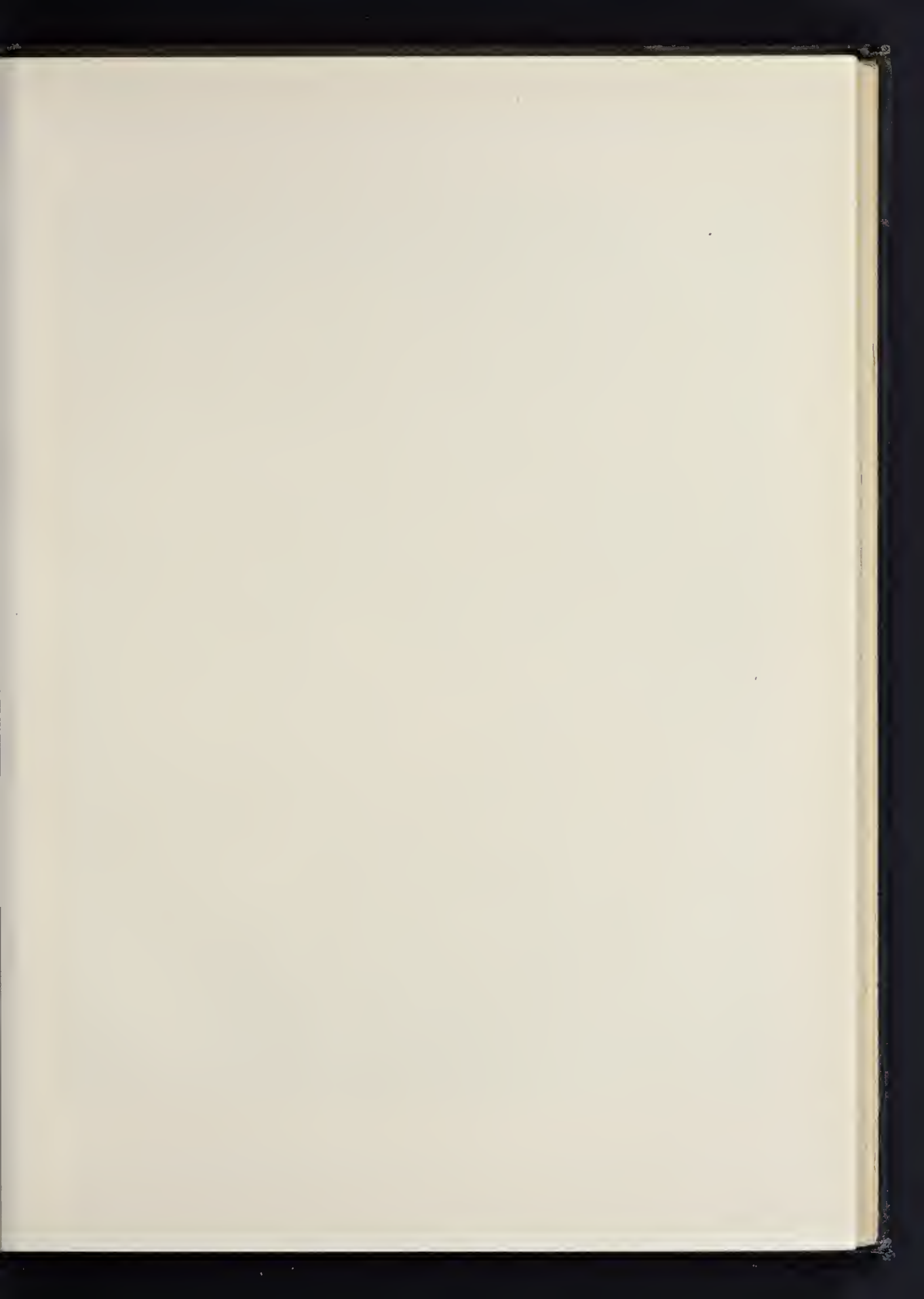
In C. T. von Nuver's *Description du Cabinet de Monsieur Paul de Praun à Nuremberg*, 1797, the

picture is described under No. 150. The Praun collection was sold in 1802.

Mr. Campbell Dodgson personally puts forward the view, which will readily be accepted, that the St. Anne of the Albertina drawing is "certainly a portrait of Dürer's wife."

A reproduction of the Schleissheim-Odessakourisse (Dresden) original (if indeed it be Dürer's own) is given in the *Zeitschrift für bildende Kunst*, Dec. 1909, p. 54.







# JOHANN ROTTENHAMMER

(GERMAN SCHOOL, 1564-1623)

AFTER

## ALBRECHT DÜRER

**R**OTTENHAMMER was born at Munich, of splendid accessories. Tintoretto and Jan Brueghel but in early life went to Rome. After many appear to have influenced his style. His art was years' residence in Italy he returned to his essentially superficial. native land and died at Augsburg. He was fond

### 484. THE FEAST OF THE ROSE GARLANDS

**T**HE Virgin is placing a rose garland on the head of the Emperor Maximilian I, while the Child on her lap is about to crown Pope Alexander VI. The persons kneeling to the left and right, behind the Pope and Emperor, represent the clergy and the laity respectively. St. Dominic, to the left of the throne, is crowning a cardinal (probably Domenico Grimani) with a rose garland. Two cherubs hold a richly jewelled crown over the Virgin's head. The angel at her feet, playing a lute, shows the influence of Giovanni Bellini on Dürer. Under a tree in the right background, the artist has portrayed himself holding a sheet of paper in his hand.

*Canvas*, 62 in. by 76 in. (1.57 m. by 1.93 m.)

Esher.

Photo Gray 36371.

**T**HIS copy was described by Moschini (1819) as being in the Palazzo Grimani, in Venice. Later on Heller (*Leben u. Werke Dürer's*, 1831, vol. ii, 248) also records it as being there. Purchased in 1839 from Count Grimani by John B. Heath, Italian Consul-General to England, and afterwards Baron of the Kingdom of Italy, it was sold at the Heath sale, Christie's, March 8, 1879 (No. 134) to John Bayliss. He left it to his daughter, who married A. W. Miller, of Woodlands, Sevenoaks, Kent, and the Old House, Esher. Mrs. Miller sold it to Mr. Herbert Cook in 1905 for £50.

This is an old copy, made by Johann Rotten-

hammer, of the original painted in 1506 for the church of San Bartolommeo, Venice. That original was purchased about 1600 by the Emperor Rudolph II, and since 1793 has belonged to the Premonstratensian Monastery at Strahow, one of the suburbs of Prague. It has been greatly damaged and restored.

Several other old copies are known; one is in the Gallery at Vienna; another at Lyons; a third was (in 1885) in the collection of Dr. Johann Urban at Prague; another at Schloss Ambras; and one ascribed to Martin Polak (d. 1632) is in the Ferdinandeum at Innsbruck.

"Since it left the Heath collection it has been

carefully cleaned, but in no way restored. The only parts which are not in perfect preservation are the crown over the Virgin's head, which is worn and indistinct, and part of her dress above the waist. The colours agree closely with those of the original as described by Neuwirth, except that the dress of the Virgin is uniform in tint (a deeper blue, probably, than in the repainted original), and not varied by a white stomacher, while the cope of the Pope is of a warm red, which could hardly be described as 'zart rosa.' A difference is noticeable in the expression of two persons, the ecclesiastic who kneels behind the Pope, and the knight in armour behind Maximilian. Both in the original look up towards the Virgin, whereas in the copy they gaze straight before them. A fly, which was no doubt in the original, but has disappeared, is preserved in the copy. The copyist has had the good taste not to put Dürer's signature on the picture. The sheet of paper held by Dürer is left blank, and there is no trace of a signature anywhere.

"When or by whom the copy was painted it is impossible to say with certainty. The sale catalogue of the Heath collection says 'painted about 1510 for the (Grimani) family.' This statement is of no authority, for it professes to apply to the original picture. It is possible that Domenico Grimani may himself have given a commission for a copy of the picture in which his portrait appears. There is no evidence more to the point than the statement of the *Anonimo di Morelli*, p. 77, describing the Cardinal's collection under

the date 1521, 'sono ivi ancora di Alberto Durer.' But the plural 'sono' suggests rather a series of Dürer's engravings or woodcuts than a picture, whether original or copy. It is more probable that the copy was painted at the time when the original was about to be removed from Venice, and that it was placed at once in the Grimani Palace, built by Antonio Grimani, nephew of the Cardinal and also Patriarch of Aquileia, near Sta. Maria Formosa, where it remained till Antonio's fine collection of works of art was dispersed in the present century. It is very likely that a Venetian collector would wish to have a copy of so famous a picture, connected as it was with his own family before it left Venice for ever, just as the citizens of Nuremberg procured a copy of the All Saints altarpiece when they parted with the original to Rudolph II in 1585, and as the 'Assumption of the Virgin' was replaced in the Dominican Church at Frankfurt by Paul Juvenel's copy when the original was sold to the Elector Maximilian of Bavaria in 1615. There is no artist more likely to have painted the copy than Johann Rottenhammer (1564-1623), the German pupil of Tintoretto, who was living in Venice at the time, and painted the 'Annunciation,' which replaced the 'Feast of the Rose Garlands' over the German altar. Rottenhammer is known to have copied at least part of the picture, the portrait of Dürer himself, which Lucas Kilian engraved and published in 1608."—Campbell Dodgson in *The Dürer Society's Portfolio*, 1898, p. 21.

V. SPANISH AND  
PORTUGUESE SCHOOLS







No. 485.



# FERNANDO GALLEGOS

(CIRCA 1480)

**T**HIS artist worked in Salamanca, signed, and date from about 1480; but that he must Zamora, Ciudad Rodrigo, and adjoining have had assistants in the achievement of such large territory. A very few of his pictures are retablos as this is fairly obvious.

## 485. A RETABLO (OR REREDOS PICTURE)

**T**HE whole of this *retablo*, or painted screen, from the high altar of the Cathedral of Ciudad Rodrigo is probably not preserved here. Such polyptychs in Spain at times consist of 30 panels. Indeed one of the finest, and certainly the best preserved in this country, that in the Victoria and Albert Museum, has in all nineteen main panels, ten *predella* subjects and several *cuspidi*.

The exact number of panels originally composing such typically Spanish works cannot now be ascertained. Nor is it possible even to guess at the full number without knowing the amount of space that was available for the artist or the height of the church for which he worked. As contrasted with the art of Italy or the Netherlands, where in most instances in successive centuries a general plan was followed, and a reconstruction of a high altar picture with its original component parts is even to-day possible, the difficulties which Spanish art presents to the critics are insurmountable. For in Spain a retablo consists of heaped-up sections rather than of co-ordinated parts. We are, however, on surer ground in matters of style, as the outlines are often sharp, the colours enriched by a profusion of gold, and the Biblical story of saintly legend represented with drastic vigour. These general characteristics are, quite naturally, affected by local types and customs which are shown in the peculiarities of dress and the rendering of ornamentation. Moreover, the most outstanding examples belong to the second and third quarter of the fifteenth century, when art in Spain was still in its "primitive" stage, and the native "easel picture" had not come into general use.

The two main portions of the original retablo from Ciudad Rodrigo, as now seen in this collection, are made up of 22 upright panels, illustrating the Creation and the Life of Christ. Ten of these are here grouped, and a further twelve are catalogued as No. 486. To these must be added the three separate rectangular paintings (No. 487, No. 488 and No. 489), which represent two of the Apostles in each, and also the single panel of "Chaos," No. 489A.

Judging by the general arrangement, the present work as originally completed would have risen to a height of 50 ft. to 60 ft. from the floor of the cathedral, and may well have been about 25 ft. wide.

From the internal evidence afforded by the costume, arms, armour, architecture and

S. H. Kren  
Foundation  
Given to the  
University of  
Arizona, 1960

decorative "Gothic" woodwork, the year 1480 may be taken as the approximate date. Three or four different hands may have co-operated here with Fernando Gallegos in the execution of the different panels, which in style and proportion are homogeneous in the Spanish ecclesiastical sense. Unfortunately none of them is signed. Indeed, the slightly different views which various critics might entertain have long ago had their counterpart in the lengthy discussions on such early and mighty achievements as the great Ghent polyptych and the paintings of the Brancacci chapel in Florence.

*Panel:* The arcading of each section is gilded, and each is separated from the adjoining one by a gilded column; each is 61 in. by 44 in. (1.54 m. by 1.11 m.)

Doughty House, Organ Room, No. 7.

Photo Gray 36124.

**T**HE order in which the various Biblical incidents are dealt with does not seem a logical one.

The ten subjects of this portion of the altarpiece, beginning at the top on the left and continuing across, are

- (i) The Creation of Eve out of the side of Adam.
  - (ii) The Last Supper.
  - (iii) The Deposition.
  - (iv) The Miracle of the Water turned into Wine.
  - (v) The Transfiguration.
- In the next, or lower, row are:
- (vi) The Entry into Jerusalem.
  - (vii) Christ on the Cross.
  - (viii) The Charge to St. Peter ("PASCE OVES")
  - (ix) The Infant Christ Disputing with the Doctors in the Temple.
  - (x) The Procession of Soldiers led by Judas, and the Betrayal.

Ciudad Rodrigo was a strongly-fortified city adjoining the frontier of Portugal. The cathedral, a uniform structure of the twelfth century Romanesque architecture, stands immediately adjacent to the ramparts, with the west front abutting close upon them. During the Peninsular War, in the month of January, 1811, the English army under the Duke of Wellington undertook the siege of the fortress, and one of the two breaches made by the English guns was close to the cathedral. The houses on this side, and doubtless also the church, were occupied by the French riflemen, and were in consequence battered by the English fire. The great western portal was blown in, and the shot and shell seem to have traversed the cathedral from end to end. The high altar with its reredos, which stood in the usual position at the east end, and consequently in the direct line of fire, was so greatly injured that after

the siege the Dean and Chapter pulled it down and erected a new altar and reredos of poor and mean character in its place. The rich carved and gilded framing and tabernacle work which originally surrounded the panels was in all probability burnt at this time, in order to recover the gold spread over the surface. Twenty-nine of the painted panels were, however, preserved, and being left exactly as they were, in some cases perforated by grape-shot, and scarred by fragments of shell, were hung side by side, as separate pictures, in a corridor and staircase leading to the Chapter House. In the autumn of 1879 the cathedral authorities at Ciudad Rodrigo disposed of them to a local dealer, who forwarded them to Madrid, whence they were brought to this country, and bought, in 1882, by Sir Francis Cook for £1330.

Señor A. de Beruete y Moret in *L'Art et Les Artistes*, 1912, tome xv, p. 255.

In the *Burlington Magazine*, vol. vii, p. 393 (where three of the panels are illustrated), Sir J. C. Robinson remarks:—

"The most obvious and striking peculiarity is the fact that they are mainly painted with blended or broken secondary colours, in which a peculiar bluish-grey tint predominates."

Mr. A. van de Put, in *Burlington Magazine*, vol. xiii, p. 156, says "one of these panels" served as composition for a woodcut in an edition of Antonio Nebrissensis's *Aurea Expositio Hymnorum*, printed by Paul Hurus at Saragossa in 1499.

"Vers la fin du dix<sup>ème</sup> siècle, les collectionneurs anglais commencèrent à étendre leurs conquêtes à des époques de la peinture espagnole qui n'avaient pas encore d'histoire. Sir Francis Cook est le premier amateur qui ait acquis une œuvre castillane du xv<sup>ème</sup> siècle. Et quel coup d'essai! Tout un rétable géant, celui de la cathédrale de Ciudad



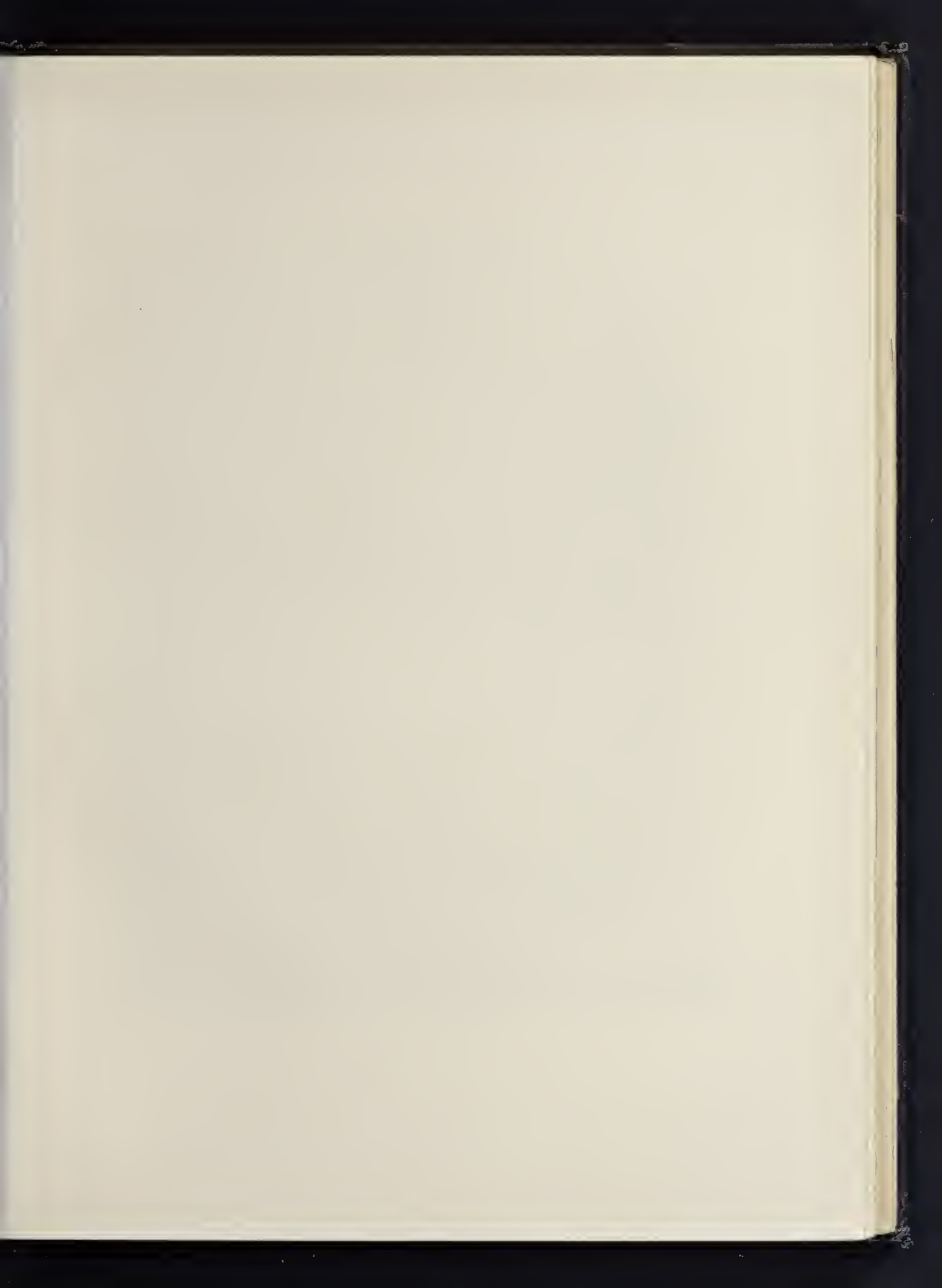


No. 188.





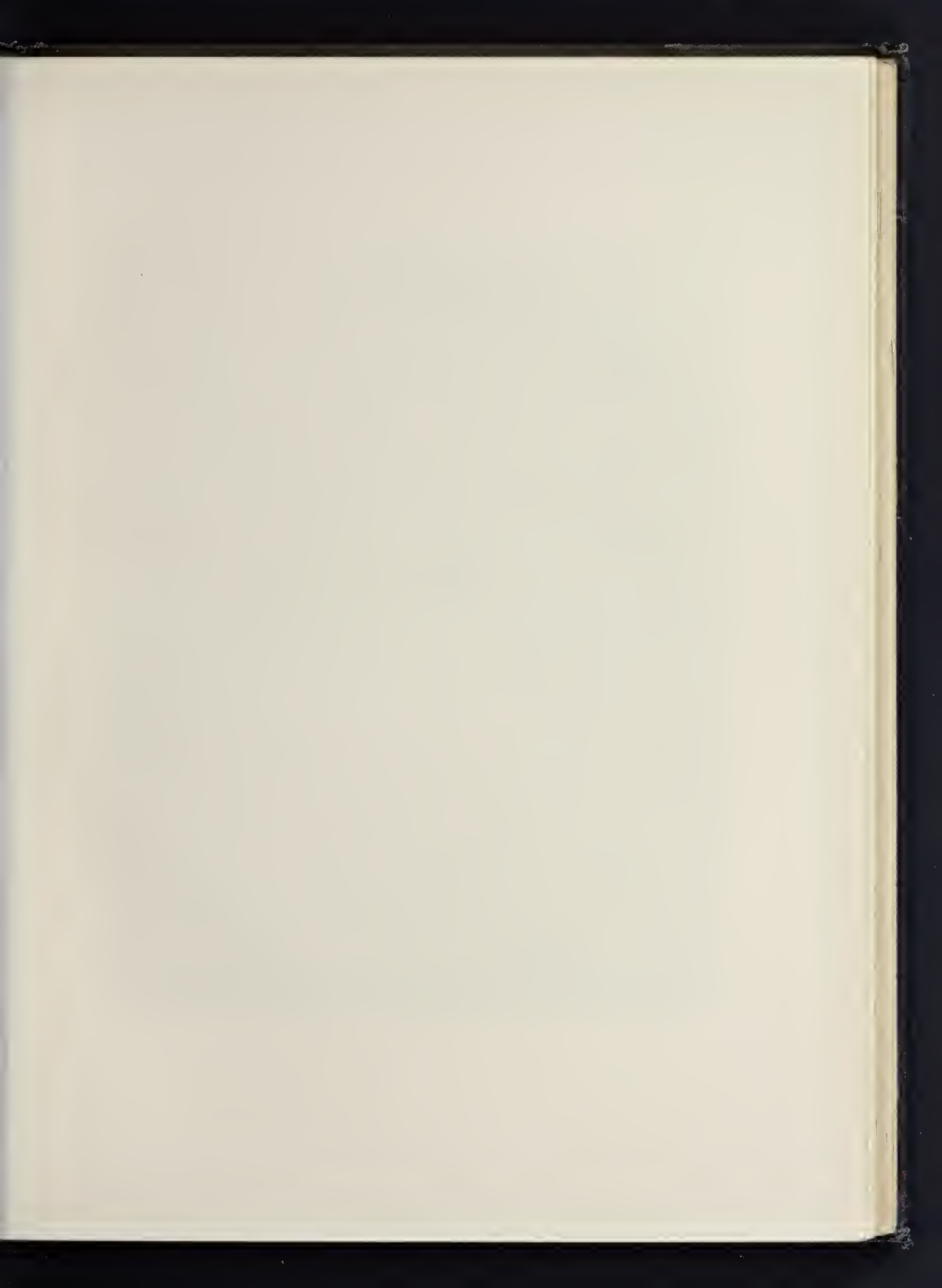
No. 486 (a).





No. 486 (b).







No. 286 (c).

Rodrigo dont les vingt-six panneaux, abandonnés à un antiquaire de Madrid, furent transportés en 1879 dans l'opulente galerie de Richmond, où ils composent un ensemble sans rival en Espagne. Ce sont des œuvres authentiques de Fernando

Gallegos, le peintre de Salamanque, qui a imité les maîtres flamands avec un accent aussi original et 'national' que celui d'un Wohlgemuth ou d'un Schongauer."—M. Emile Bertaux in *Gazette des Beaux-Arts*, March, 1914, p. 252.

## 486. A RETABLO

**A**NOTHER portion of the reredos picture from the cathedral of Ciudad Rodrigo.

*Panel:* The arcading of each section is gilded, and each is separated from the adjoining one by a gilded column. Each is 61 in. by 44 in. (1.54 m. by 1.11 m.)

This gilding takes the place of the original Gothic tabernacle work, which was too much damaged in the war to be worth preserving.

Doughty House, Organ Room, No. 19.

Photo Gray 36125.

**T**HE twelve subjects of this portion of the altarpiece may be read from left to right, beginning with the top row.

The order in which the scenes from the Life of Christ are dealt with is hardly a logical one. They are:—

- (i) The Temptation.
- (ii) Christ delivered by Pilate to be crucified.
- (iii) The Circumcision.
- (iv) Healing the Blind Man.
- (v) Christ in the Garden of Olives.
- (vi) Pilate washing his hands.
- (vii) The Raising of Lazarus.

(viii) Supper in the house of Simon.

(ix) Christ and the Woman of Samaria.

(x) The Procession to Calvary.

(xi) The Resurrection.

(xii) The Last Judgment.

It will be noticed that the second panel from the left in the top row was injured during the siege of Ciudad Rodrigo, and still has a hole through it.<sup>1</sup> Perhaps some other panels were still more damaged and so not thought worthy of preservation.

<sup>1</sup> Curiously enough the head of Judas Iscariot was shot away in 1811.

# FERNANDO GALLEGOS

(SPANISH SCHOOL)

## 487. ST. BARTHOLOMEW AND ST. JOHN THE EVANGELIST

**O**N the left St. Bartholomew, in dark robes, with a richly brocaded mantle passed over his right shoulder, holds in his right hand the knives with which he was flayed alive; he is emphasising the points of his argument to his companion. On the right is St. John, blessing with his right hand and holding in his left the chalice from which the serpent is seen to issue. Gold background.

*Panel*, 32 $\frac{1}{4}$  in. by 43 $\frac{1}{4}$  in. (0.81 m. by 1.09 m.)

Doughty House, Organ Room, No. 14.

Photo Gray 33516.

**E**XHIBITED at the Grafton Galleries, 1913, No. 17. One of the predella panels of the large retablo described in the preceding two numbers.

"Fragments d'un magnifique rétable provenant de Ciudad Rodrigo, et appartenant à la collection de Sir Frederick Cook. Ce sont des peintures de

Fernando Gallegos datant de 1480 environ. Les physionomies énergiques, un peu rude même, de ces saints, attestent bien le goût naturaliste et véhément de l'artiste, l'un des premiers espagnols dont le talent annonce ces maîtres puissants dont le réalisme devait donner à toute l'école au xvii<sup>ème</sup> siècle sa marque propre."—Señor Beruete y Moret, in *La Revue de l'Art*, 1914, xxxv, p. 64.

## 488. ST. MARK AND ST. THOMAS

**T**WO half-length figures smaller than life. On the left St. Mark, with long fair hair and beard, and his head nimbed, is turned three-quarters to the right; he wears a red tunic and a dark blue mantle. On the right St. Thomas, in light red robes and wearing the cap of a carpenter, holds the Virgin's girdle in his outstretched hands. Gold background, with an architectural setting.

*Panel*, 32 $\frac{1}{4}$  in. by 43 $\frac{1}{4}$  in. (0.81 m. by 1.09 m.)

Doughty House, Organ Room, No. 28.

Photo Gray 33520.

EXHIBITED at the Grafton Galleries, 1913, No. 20. Another portion of the predella of the same large retablo.



No. 487.



No. 488.







No. 189.



No. 190.



# FERNANDO GALLEGOS

(SPANISH SCHOOL)

## 489. ST. ANDREW AND ST. PETER

**T**WO half-length figures smaller than life. On the left St. Andrew, bearded and his head nimbed, rests his hands against the Cross of his martyrdom held before him. On the right St. Peter, with long hair and grey beard, holds the keys in his right hand and an open book in his left. Patterned gold background.

*Panel*, 32 $\frac{1}{4}$ in. by 43 $\frac{1}{4}$ in. (0.81 m. by 1.09 m.)

Doughty House, Organ Room, No. 17.

Photo Gray 33517.

**E**XHIBITED at South Kensington, 1881. Mayer: *Geschichte der Spanischen Malerei*, 1913, i, Exhibited at the Grafton Galleries, 1913, 140.  
No. 14.

Another portion of the predella to the same large retablo.

## 489<sup>A</sup>. CHAOS

**A**N irregular geometrical design with four concentric black and red alternating circles, which are edged with gold and contain figures of red and black angels. Inset in the upper portion is a mandorla with a figure of the Eternal, another mandorla in the lower part. Across the bottom of the panel in large letters is the word: "CAHOS."

*Panel*, 61in. by 44in. (1.54m. by 1.11m.)

Doughty House, Lobby off the First Gallery.

ANOTHER compartment of the same retablo.

# JUAN DE FLANDES

(SPANISH SCHOOL, CIRCA 1480)

## 490. ST. MICHAEL AND ST. FRANCIS

**F**ULL-length figures, less than life size. On the left of the column, which separates the two figures, stands St. Michael in light green robes and with wings outspread; he holds in his left hand a shield set with seed pearls, and having in the centre the view of a town (?) with light blue sky beyond. In his right hand he holds a cross-headed spear, with which he slays the Dragon in the foreground. Inscribed "SAÑT MIGUEL."

On the right of the column is St. Francis in grey robes standing in full front. The unpleasant discoloration of the stigmata is shown in his uplifted hands and in his side; his feet are bare. Inscribed across the foreground: "Sant̄ Franciscus."

*Panel, 37½ in. by 33 in. (0.95 m. by 0.83 m.)*

Doughty House, Organ Room, No. 25.

Photo Gray 33515.

**E**XHIBITED at the Burlington Fine Arts Club, 1908, No. 1, as a work of the Early Spanish, or perhaps Portuguese, School.

Exhibited at the Grafton Galleries, 1913, No. 16, as "Early Spanish School, circa 1480." The beautiful figure of Santo Miguel, with the reflections on the shield, recalls the style of Vermejo, but nothing definite appears to be known as to the *provenance* of this painting.

The attribution to Juan de Flandes, here accepted, is due to M. Emile Bertaux, who writes in the *Gazette des Beaux Arts*, March 1914, p. 252:—

"Un panneau à fond d'or, représentant Saint Michel et Saint François peut être mis en toute certitude sous le nom de Juan de Flandes, ce mystérieux voyageur, proche de Gérard David, qui devint le peintre de la reine Catholique."

This Juan was working for Isabella until her death in 1504. He painted for her forty-six panels, one of which is now in the National Gallery (No. 1280.)





No. 491

# VASCO FERNANDEZ

(PORTUGUESE SCHOOL, CIRCA 1520)

## 491. PIETÀ, WITH SCENES FROM THE LIFE OF ST. FRANCIS (A TRIPTYCH)

**I**N the centre lies the body of the Dead Christ supported by St. John; close at hand kneel the Virgin and the Magdalen. In the distance is the Cross, at the foot of which stand two soldiers. In the right distance a city.

In the left, or dexter, panel St. Francis is receiving the stigmata from Christ seen in an almond-shaped glory. On the ground by his side is an open book. In the right middle distance is Brother Leo. In the left distance are buildings on a hill, with trees beyond, and in the right distance a town.

In the right, or sinister, panel, St. Francis seated and meditating on the vision of the Infant Saviour figured on his breast; his left hand on his staff; with the fingers of his right he is recounting the incidents of the vision. Landscape background.

*Panel.* The centre panel 50½ in. by 26½ in. (1.28 m. by 0.67 m.); each of the side panels 47 in. by 20½ in. (1.19 m. by 0.52 m.).

Signed (near the foot of Christ) "VASCO FRZ."

Doughty House, Organ Room, No. 6.

Photo Gray 33540.

**E**XHIBITED at the Grafton Galleries, 1913, No. 13.

This important document for the history of early Portuguese art came from a village near Viseu in the North of Portugal. Its condition leaves much to be desired, but it was in this state when acquired forty years ago from Senhor Antonio José Pereira, an artist then living at Viseu. It is fully described in "The Early Portuguese School of Painting" (*Fine Arts Quarterly Review*, 1866) by the late Sir J. C. Robinson, who proves that this "Vasco Fernandez" cannot be identified with the quasi-mythical "Gran Vasco" to whom most early Portuguese paintings are attributed. The Flemish influence is obvious.

A. de Beruete in *L'Art et les Artistes*, Oct., 1912, p. 252.

"Unfortunately the picture by Vasco, over all but a small part of its surface, is little better than a ruin; but the composition is all there, and the blue dress of the Virgin is sufficiently well-preserved to show the quality of the painting. It is evident that this Vasco, about whom very little is known, must have been a very able pupil of some first-rate Netherlandish painter, for the work when in good condition might almost have passed for a masterpiece of Quintin Matsys."—*The Times*, Oct. 3, 1913.

"Un magnifique ouvrage du plus grand des peintres Portugais de cette époque, d'une composition émouvante, rehaussée encore par le beau paysage du fond, malheureusement mal conservé."—Señor Beruete y Moret in *La Revue de L'Art*, 1914, p. 63.

Presented by the 500  
Trustee 1940 the  
Lisbon Gallery.

# EARLY PORTUGUESE SCHOOL

(LATE FIFTEENTH CENTURY)

## 492. THE MYSTIC MARRIAGE OF ST. CATHERINE

PLATE XVI.

**T**HE scene is placed in an enclosed court, or *hortus clausus*, where angels are singing, playing instruments, or gathering roses; in the background is a building and on the right distant hills. Christ is placing a ring on the finger of St. Catherine's right hand. In the left distance is St. Joseph; in the right foreground are two seated female figures holding books. The St. Catherine seems to be a portrait, in all probability that of some Portuguese princess.

*Panel. In tempera, 13 in. by 10¼ in. (0.33 m. by 0.26 m.)*

Esher.

Photo Gray 33549.

**B**ROUGHT from Portugal, 1906.  
Included in the National Loan Exhibition,  
Grafton Galleries, 1909, No. 77.  
Exhibited at the Grafton Galleries, 1913,  
No. 21.

*Arundel Club Portfolio, 1907, No. 19.*

"A fascinating little panel, but its ascription to the Early Portuguese School seems doubtful, to say the least. Such evidence as it contains points to a Northern origin. The buildings in the background belong to the country which lies between the French frontier and the Meuse, while the peculiar and charming colour is due, perhaps, more to time and accident than to the intentions of the painter."—Sir W. Armstrong in *The Guardian*, Oct. 13, 1909.

So far, efforts to establish the identity of the painter have been unavailing. Señor José de Figueiredo, in his recent *O Pintor Nuño Gonçalves* (Lisbon, 1910), p. 30, suggests that this picture may be of French origin.

Perhaps no picture could be more puzzling in the influences it reveals. For all we can say to the contrary, it might be the work of a man trained in Flanders and in Northern France, who had studied the Maître de Moulins and had ended by settling in Portugal.

Sir Claude Phillips, in the *Daily Telegraph*, Oct. 28, 1909, writes:—

"Enchanting, but as puzzling as it is delightful, is the 'Madonna and Child, with the Mystic Marriage of St. Catherine,' ascribed to the Early Portuguese School, end of the fifteenth century. That anything so delicate, so original in sentiment, so strangely personal in the pale, muted harmonies of the almost monochromatic colouring, should have issued from that school at that time is truly surprising. And yet it would be difficult to point to anything done by a Netherlandish, a French, or a German primitive of the same period that could in truth be said to possess the same peculiar characteristics and the same almost feminine charm. We must wait for further enlightenment here, contenting ourselves for the time with enjoying the rare and intimate beauty of the work."

Mr. Laurence Binyon, in *Saturday Review*, Nov. 6, 1909, writes:—

"One would have thought it to be French; but few people know much about early painting in Portugal. In any case it is an exquisite painting; and the religious spirit of the Middle Ages expresses itself not more purely in the mystical emotion of the subject than in the delicate



# EARLY PORTUGUESE SCHOOL

A STUDY OF THE

## PHONETIC MANUSCRIPTS OF ST. ...

**T**he present study is a contribution to the knowledge of the early Portuguese school, and is based on the phonetic manuscripts of the ...

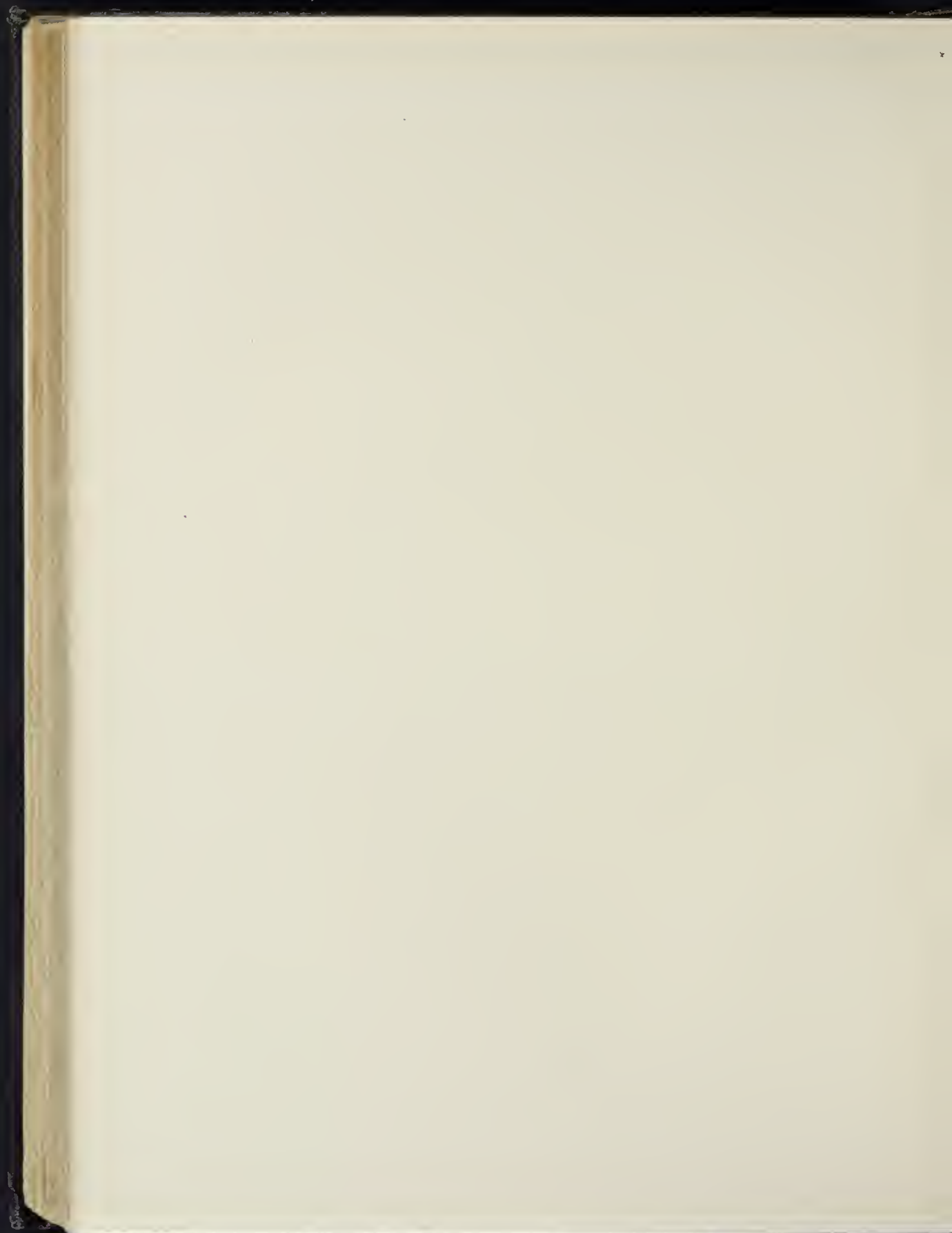
**B**Y ...





*The Mystic Marriage of St. Catherine.*

167-168.



colouring. . . . This little picture has not the lucid radiance of Angelico; the colour in it has a kind of cloistered temper suffusing it, congenial to the theme; but how tender are the tones of silvery grey in the still sky, the greys of the angels' robes, flushed with mauves and lilacs, and the solemn blue of the Virgin's dress! So much of what passes for religious art in Europe has so little inner spirituality that we recognise something rare and precious in a work like this. The angels in the trellised court where the mystic marriage of St. Catherine is being celebrated seem really beings of celestial nature as they sing, or play on instruments of music, or reach up to

gather flowers from the boughs above their heads. It is only in some of the finest miniatures of the missal painters that we find a like spirituality of temper and delicate beauty of execution. If this is really Portuguese, it gives one a different and finer notion of early painting in that country than the examples generally known to students would support."

Dr. Mayer, in a German Review of the Spanish Exhibition, Grafton Galleries, 1914, thinks that this "delicate, almost miniature-like little painting cannot date before 1500, and that the painter is some follower of Gerard David, who may have migrated to Portugal, and worked there."

## EARLY PORTUGUESE SCHOOL

(SIXTEENTH CENTURY)

### 493. PENTECOST

**I**N an apartment, having rafters in the ceiling, the Twelve Apostles kneel round the Virgin who stands before a desk on which is an open book. The Holy Spirit descends and imparts to them tongues of fire. A landscape is seen through the open window on the right and on the left of the background.

*Panel, 11 in. by 7 $\frac{3}{4}$  in. (0.27 m. by 0.19 m.)*

Doughty House, Boudoir.

**T**HE *provenance* of this little panel is indicated in the long inscription on the back: "This ancient Portuguese picture was given to J. C. Robinson, Oct. 1865, by the Lady Abbess of the Royal Convent of Madre Dios in the suburbs of Lisbon, in acknowledgment of a contribution towards the funds of that once wealthy and celebrated, but now impoverished, establishment. It was handed to him through the grating as the only relic of antiquity of a portable nature then remaining in the Convent. Presented with J. C. Robinson's best compliments to Francis Cook, Esq. Oct. 1, 1869."

# PEDRO CAMPAÑA

(SPANISH SCHOOL, 1503-1580)

**T**HIS Flemish artist, who was born at Brussels and is usually known by the Spanish form of his name, spent many years in early manhood in Italy. He extended his travels to Spain, and notably Seville, about 1548. Some twelve years later he returned to Brussels, apparently because his works had not in his opinion won him sufficient admiration in Spain. As a Fleming he is known as Pieter de Kempeneer.

## 494. THE CRUCIFIXION

**T**HE Virgin, supported by St. John, is on the left beneath the Cross; on the right kneels Mary Magdalen with her left hand on the pot of ointment placed on the ground near a skull. In the right background is seen the Entombment. Buildings in the left distance.

Canvas, 6½ in. by 4½ in. (0.16 m. by 0.11 m.)

Doughty House, Organ Room, No. 10.

Photo Gray 36191.

**A**CQUIRED in Madrid.  
Exhibited at the Burlington Fine  
Arts Club, 1908, No. 7.

Exhibited at the Grafton Galleries, 1913, No. 28.

Cook sale, Smithy  
25 (no 1958(43)  
£360 Arcade Gall-  
Count A. Seiler  
(a. P. Aertsen)  
Comptable  
Institute 1978



No. 497.



No. 494.







*Christ driving the Money-changers out of the Temple*

41. 255



# EL GRECO

1565-1614

**D**uring the Renaissance, the Greek word *el Greco* was used to refer to artists of Italian descent who worked in Spain. The name was derived from the Greek word *el* (the) and *greco* (Greek). The artist's name was often written as *el Greco* or *el Greco el Español*.

## 475 CHRIST DRIVING THE MONEY-CHANGERS OUT OF THE TEMPLE

**C**hrist driving the money-changers out of the temple is a scene depicted in several of El Greco's works. The scene is based on the Gospel of John, where Jesus cleanses the temple by driving out the tables of the money-changers and the benches of the dove-sellers. The scene is a powerful statement of Jesus' authority and his rejection of the materialism of the temple hierarchy.

**S**ome of El Greco's most famous works, such as *Christ Driving the Money-Changers from the Temple*, depict this scene. The painting is characterized by its dramatic use of light and shadow, and its elongated, expressive figures. The scene is set in a grand, vaulted temple interior, with Jesus standing in the center, his arms outstretched, driving the money-changers and their tables away from the altar. The figures of the money-changers are depicted in various states of confusion and anger, some falling over their tables. The overall composition is dynamic and full of energy, reflecting the intensity of the scene.

6



# EL GRECO

(SPANISH SCHOOL, 1548?-1614)

**D**OMENICO THEOTOCOPULI, a Cretan by birth, was in Venice and Rome in 1570, and studied the works of Titian (whose pupil he is said to have been), Tintoretto and Bassano. This fact is emphasised by the work (No. 495) in this collection. By 1577 he was residing in Toledo, where his peculiar individuality was abundantly shown in the painting of religious subjects and portraiture. In the latter branch of his art he evinced qualities that were to be found later in the greater achievement of Velazquez.

## 495. CHRIST DRIVING THE MONEY-CHANGERS OUT OF THE TEMPLE

PLATE XVII.

**C**HRISt in the centre, looking towards the left, and holding a scourge in His uplifted right hand, advances towards the front as He makes His way through a crowd of men and women, several of the latter being but partially draped. Seated on the step in the left foreground is a woman of ample proportions, who rests her right hand on a basket of doves. More to the right an old man rests his left hand on a basket, while on the ground before him are rabbits and shells; behind him are a lamb with its legs bound, a partridge, and a large book. In the right middle distance a woman and child are about to enter the Temple to make an offering. Near them a nude child lies on the upper steps. Other figures and buildings are seen in the background.

Panel, 25 in. by 32½ in. (0.63 m. by 0.82 m.)

Doughty House, Garden Gallery, No. 221.

Photo Anderson 18440; Gray 16461.

**S**IGNED below on the left in Greek characters:

ΔΟΜΗΝΙΚΟΣ ΘΕΟΤΟΚΟΠΟΥΛΟΣ ΚΡΗΣ

Included in the exhibition of Venetian Art at the New Gallery, 1894, No. 182, and in that of Spanish Art at the New Gallery, 1895, No. 130. Exhibited at the Grafton Galleries, 1913, No. 116. Cook: *Sketches in Spain*, 1834, vol. ii, p. 159. J. C. Robinson: *Memoranda on Fifty Pictures*, 1868, No. 28.

Cossio: *El Greco*, 1908, vol. ii, p. 7 bis, as an early work done in Venice under the influences of Paolo Veronese, Tintoretto and Bassano.

A work of the same kind but much larger is in the collection of the Earl of Yarborough in London.

"The Venetian influence under which El Greco was formed is well shown in the 'Christ Driving

the Money-Changers out of the Temple,' which looks like a free translation of Paul Veronese." —*The Times*, Jan. 2, 1914.

"Combien le Greco avait montré plus de verve frémissante dans sa première version du sujet que possède Sir Frederick Cook et qui a été certainement peinte à Venise. La couleur cependant n'est pas purement vénitienne. Les tons lourds et bronzés des bruns et des verts, l'acidité des carmins, les lumières blanches qui courent en stries serpentine, révèlent encore le Candiote, héritier des peintres d'icônes, qui mêle aux leçons d'un Titien et d'un Tintoret ces souvenirs 'byzantins' ou plutôt cretois auxquels, après son passage à Rome, il devait plus d'une fois revenir lorsqu'il fut devenu le peintre de Tolède." —M. Emile Bertaux in *Gazette des Beaux-Arts*, March 1914, p. 255.

Still in the collection  
1951

S.H. Kress  
Foundation, 1956

# EL GRECO

(ATTRIBUTED TO)

## 496. THE BAPTISM OF CHRIST

U.S. Cong. Cook's Committee  
June 6, 1964  
(110) as Circled  
Veronese

**C**HRI<sup>S</sup>T, standing in the River Jordan, bows His head as St. John the Baptist pours the water from the shell; above hovers the Holy Spirit. The Baptist, accompanied by his lamb, stands on the bank on the right. Angels in bright robes kneel, as they minister to Christ. In the background are numerous small figures. In the sun-lit portion of the cloudy sky appear angels, some of which bear a scroll with the legend: "EST FILIUS MEUS QUO. . . ."

*Copper*, 30½ in. by 23½ in. (0.77 m. by 0.59 m.)

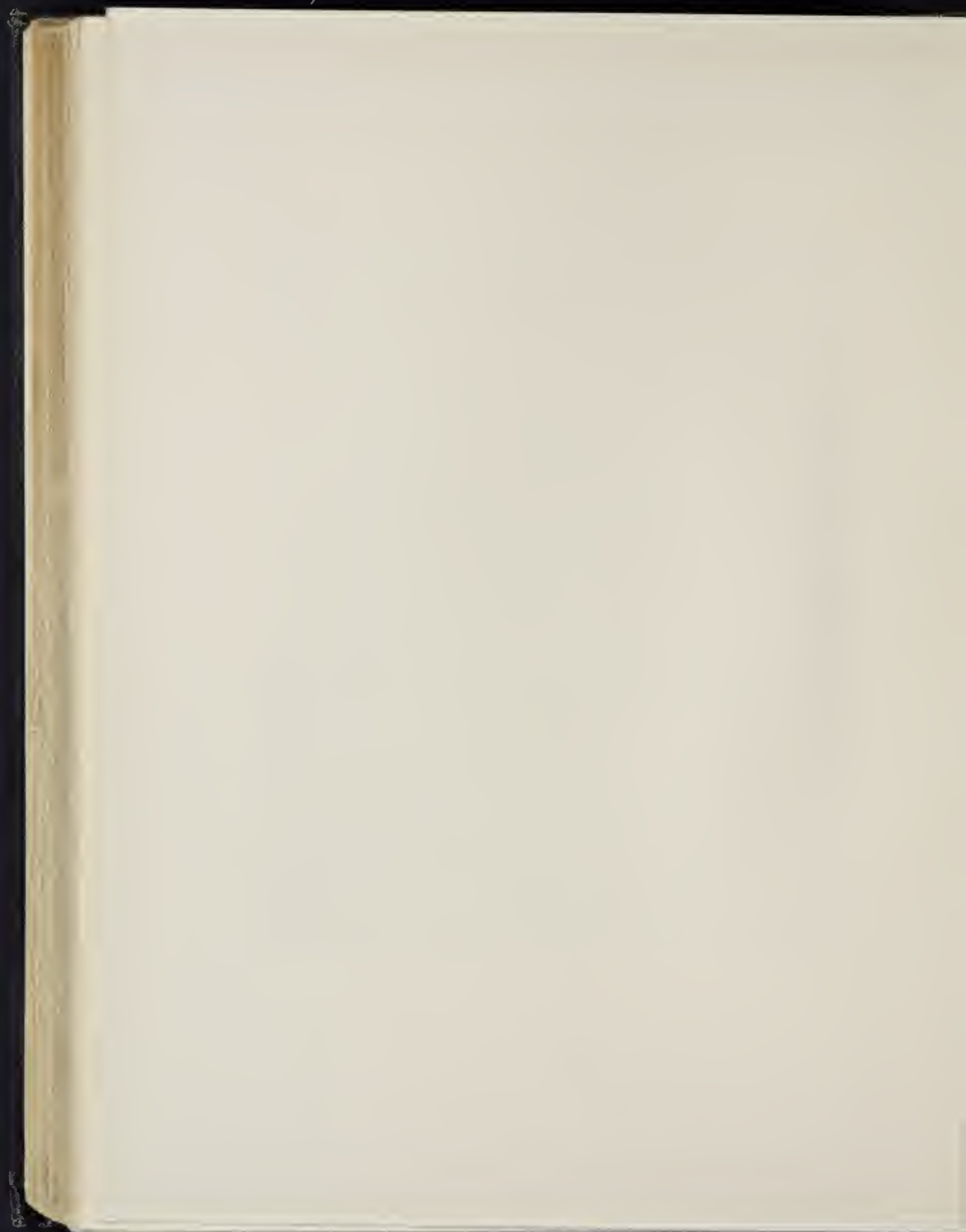
Doughty House, Garden Gallery, No. 231.

Photo Anderson 18439; Photo Gray 36117.

**T**HE former attribution to Tintoretto cannot stand; the present one to El Greco is inconclusive, but has been temporarily adopted as coming nearer the mark. There are passages, especially in the landscape, quite in his earlier manner, but on the whole it is safer to suspend judgment, and look for some Venetian artist revealing the influences of Paul Veronese and Bassano.



*No. 496*



# LUIS DE MORALES

(SPANISH SCHOOL, 1509-1586)

**A**NATIVE of Badajoz, who painted devotional pictures with an intensity of expression that led his compatriots to call him "El Divino," was summoned to Madrid by Philip II. His inclination to an exaggerated conception of grief in a sombre setting caused his return to his native place.

## 497. THE MAN OF SORROWS

**S**MALLER than life size; bust length. The brow shows the flesh wounds caused by the crown of thorns. He is bound with a rope to the column on the right at the moment of the Flagellation. Downcast eyes. Dark background.

Ed. Edinburgh 1907

1907

Cook sale, Sotheby

25 June 1958 (49)

Erco de Boer

Ann. sale. 11 July 1980 (125)

Panel, 21 in. by 17 in. (0.53 m. by 0.43 m.)

Doughty House, Garden Gallery, No. 203.

Photo Gray 36190.

**I**LLUSTRATED with No. 494.

"The great reputation of Morales has mainly accrued from his renderings of this particular subject, and of the different versions or repetitions of it by his hand; there is probably no more perfect or more finely preserved specimen

than the present example. It was acquired in its pristine state, in 1865, in a house at Salamanca, in which city it had probably remained since the period of its execution."—Sir J. C. Robinson: *Memoranda on 50 Pictures*, 1868, No. 27, p. 37.

# FRANCISCO PACHECO

(SPANISH SCHOOL, 1571-1654)

**T**HIS sound craftsman and capable teacher, master and the father-in-law of Velazquez, for whom whose works are rarely met with, is best known from the fact that he was the second of Philip IV. he succeeded in procuring an introduction to the court

## 498. PORTRAIT OF A KNIGHT OF SANTIAGO

Sold 9405.

**B**UST turned to the left; black dress, *golilla* or high wide collar; wearing spectacles; embroidered on his left sleeve is the red cross of the Order of Santiago. Dark background.

Canvas, 22½ in. by 18¼ in. (0.57 m. by 0.46 m.)

Doughty House, Organ Room, No. 27.

Photo Anderson 18474; Gray 33513.

**S**IGNED and dated, to the right near the shoulder:—

“J. F. Pacheco, 30 de julio 1626.”

Formerly in Seville, and acquired in 1906.

Exhibited at Burlington House, 1907, No. 103.

Exhibited at the Grafton Galleries, 1913, No. 46.

Published by Mr. Herbert Cook in an article on Pacheco in the *Burlington Magazine*, vol. xii, p. 299, where comparison is made with the portrait of Quevedo, belonging to the Duke of Wellington.

“This portrait clearly proves, in a way proved by no other existing work of Pacheco, that Velazquez derived the idea of his famous portrait of Quevedo from Pacheco's prototype. Whether the Apsley House picture be the original or only an

old copy after Velazquez (as Señor Beruete thinks), it was painted later than 1626, the year in which Pacheco's ‘Knight of Santiago’ was produced . . .

This portrait anticipates much that we look for in modern painting, and so becomes a landmark in the history of art. This portrait supplies a new link in the history of Velazquez's development, and makes it evident that the influence of Pacheco counted for much more than has been commonly supposed.”

—*The Times*, Jan. 13, 1907.

Mayer: *Geschichte der Spanischen Malerei*, 1913, i, 212 (plate).

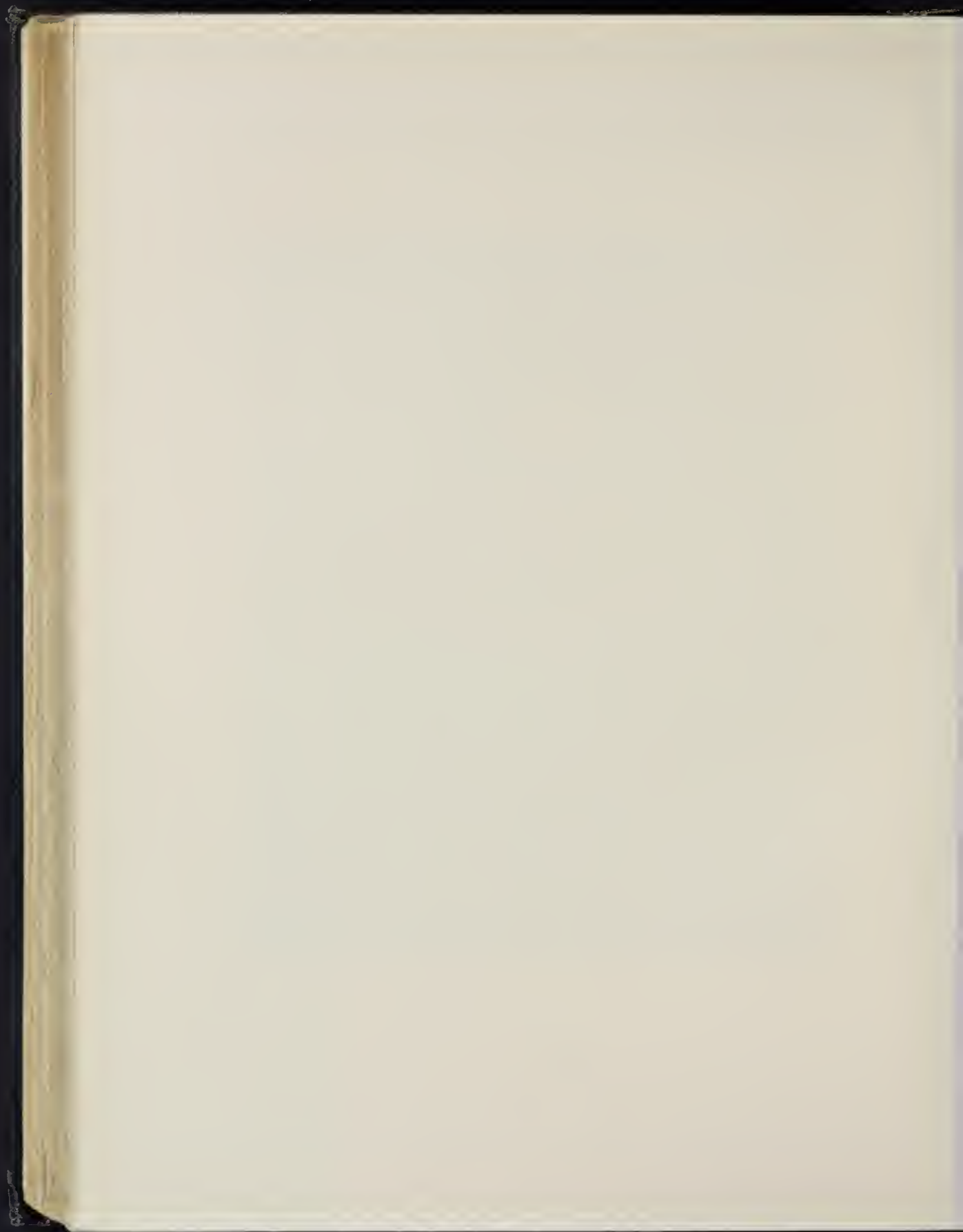
*Catalogue of the Collection of Mr. John G. Johnson*, 1913, vol. iii, p. 47, No. 813.

*Art in America*, Oct. 1915, p. 309.





No. 498







*An old woman frying eggs.*  
1890

# VELAZQUEZ

(1599-1660)

The artist's name is written in the top left corner of the painting. The painting is a study of light and shadow, with a focus on the texture of the woman's clothing and the details of the eggs.

## 499. AN OLD WOMAN TRYING EGGS (THE OMALETTE)

1656-57

The painting depicts an elderly woman in a kitchen, focused on frying eggs. The composition is simple, with the woman and her work as the central subject. The lighting is soft, highlighting the textures of the food and the woman's features. The background is minimal, emphasizing the domestic scene.

A study of light and shadow, with a focus on the texture of the woman's clothing and the details of the eggs. The painting is a study of light and shadow, with a focus on the texture of the woman's clothing and the details of the eggs.



# VELAZQUEZ

(SPANISH SCHOOL, 1599-1660)

**D**ON DIEGO RODRIQUEZ DE SILVA Y VELAZQUEZ, a native of Seville, worked as a young man for a few months under Francisco Herrera the Elder, a man of turbulent habits and over-forceful technique. Fortunately he soon afterwards passed under the influence of Pacheco, under whom he studied for five years. At this early period of his art he painted, on quite independent and original lines, the "Bodegone" pictures. In this way he was to evolve that vigorous style of portraiture which places him among the world's greatest masters. He visited Italy in 1629-31, and again in 1648. His friendship with Philip IV and his duties as Aposentador Mayor made him an outstanding figure at Court. He is one of the greatest masters of the brush that Europe has ever produced.

## 499. AN OLD WOMAN FRYING EGGS ("THE OMELETTE")

PLATE XVIII.

**T**HREE-QUARTER length, life-size figure of a woman turned in profile to the left; the white shawl on her head falls on to her shoulders; she wears a red dress and is seated; she holds an egg in her left hand, and in her right hand a wooden spoon over the omelette which she is making in an earthenware pan placed on a support. On the left is a boy in dark dress and white collar; a melon is pressed to his right side, and with his left hand he offers a wine-flask to the woman. In the front on the left is a metal basin; on the right, placed on a table, are a dish with a black-handled knife resting on it, a pestle and mortar, onions and two earthenware jars. At the top in the centre hangs a basket with a small cloth in it; more to the right there is a pair of scales. Dark background.

Canvas, 39 in. by 46 in. (0.99 m. by 1.16 m.)

Doughty House, Organ Room, No. 24.

Photo Gray 33527; Anderson 18523.

**A**N early "Bodegone," or Tavern piece; painted in Seville, 1618-1620.

Exhibited at Burlington House, 1873, No. 92.

Exhibited at the New Gallery, 1895, No. 135.

Exhibited at the Guildhall, 1901, No. 102.

Included in the National Loan Exhibition, Grafton Galleries, 1909, No. 32.

Exhibited at the Grafton Galleries, 1913, No. 47.

Palomino: *El Museo Pictorico*, 1715.

Curtis: *Velazquez*, 1883, No. 84, p. 37, says that G. de Buzareingues, of Paris, in 1876 had a picture similar to this and about the same size.

"With all its prosaic minute accuracy the treatment is by no means trivial, a firm, full brush giving contours and surface with a few strokes.

Nothing has been foisted in by the artist; there are no studied light effects, for which the fire might have offered a rare chance; nothing of refined vulgarity and unseemliness, no professional modelling or picturesque costumes, or figures smacking of the studio; no condescension; nothing but downright honesty. It is a realistic piece, but radiant with a halo of impressions and memories of land and people."—Justi: *Velazquez*, 1889, p. 73.

*The Times*, Dec. 28, 1895.

*The Times*, April 27, 1901.

"Then shortly afterwards (1863), the 'Omelette Woman' picture occurred in the sale of a collection in the North of England, and it was acquired for the late Sir Francis Cook, also for a compara-

Shel - cu 1948

Bt. by National  
Gallery of Scotland

tively nominal sum. This work, nevertheless, had enjoyed a certain amount of repute many years previously, when in the possession of the well-known picture dealer, Smith, of Bond Street. . . . It will be noted that the old woman, who seems to be chiding the rather sullen-faced servant girl [in the 'Martha and Mary' of the National Gallery (No. 1375)] is the same personage who posed in the 'Omelette Woman' picture."—Sir J. C. Robinson on "The Early Works of Velazquez" in *Burlington Magazine*, 1906, vol. x, pp. 177-178.  
"As to the picture of the 'Old Woman frying

Eggs,' described, though but imperfectly, by Palomino at the beginning of the eighteenth century, we are ignorant of its history from the day it was finished until the time it reappeared, some years ago, in the Collection of Sir Charles Robinson. . . . The white head-dress of the old woman is the brightest note in the picture, and stands out vividly against the sombre tones peculiar to the artist at that period."—A. de Beruete: *Velazquez*, 1906, pp. 9-10.  
Mayer: *Geschichte der Spanischen Malerei*, 1913, ii, 160.







*Portrait of Calvacilla.*

16.500

# VELAZQUEZ

(continued from page 100)

## THE PORTRAIT OF CALABRILLAS

**F**OR THE PORTRAIT OF CALABRILLAS, Velázquez painted a study of the face of the man, which he kept until his death. It is a study of the face of a man, and it is a study of the face of a man. It is a study of the face of a man, and it is a study of the face of a man.

Calabrias was a young man, a young man, a young man. He was a young man, a young man, a young man. He was a young man, a young man, a young man.

**S**OME OF THE MOST INTERESTING OF THE PORTRAITS OF CALABRILLAS, Velázquez painted a study of the face of the man, which he kept until his death. It is a study of the face of a man, and it is a study of the face of a man.

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not

# VELAZQUEZ

(SPANISH SCHOOL)

## 500. PORTRAIT OF CALABACILLAS

PLATE XIX.

**F**ULL-LENGTH, standing, life-size figure, in a black dress, wide breeches, cuffs and a falling collar. He holds a miniature in his right hand, and in his left a stick with a paper windmill fastened to the end of it. In the left background is a stool with a yellow leather top to it. Architectural background.

shown coll 1948  
Cook sale, 19  
March 1965 (1044)

Canvas, 69 in. by 42 in. (1.75 m. by 1.06 m.)

Doughty House, Organ Room, No. 29.

Photo Gray 17577.

Cleveland  
Museum

**S**AID to have been originally in one of the royal palaces at Madrid, and to have there formed one of the series of Court Buffoons and Imbeciles, several of whom were painted by Velazquez. In the Buen Retiro Palace in 1700. Subsequently in the possession of M. Maurice Cottier and the Duc de Persigny, in Paris. The latter exhibited it at the Exposition Rétrospective in Paris in 1860, and in his sale April 4, 1872, it was sold for 1,600 francs. Eventually it passed into the possession of Sir George Donaldson, from whom it was acquired by Mr. Herbert Cook in 1915.

the works of art at the palace of Buen Retiro in 1700 is mentioned *Retrato de otro bufon llamado Calabacillas con un retrato en una mano y un billete en la otra*. This seems to agree, as Curtis says, with our picture, and is the earliest reference to it. Palomino, court painter to Philip V, and himself a pupil of Velazquez's pupil Juan de Alfaro y Gamez, writing between 1715 and 1724, tells us (p. 335) that he saw in Buen Retiro portraits of Philip IV's buffoons. The inventory prepared at the death of Charles II also gives their names, with a brief but sufficient description of each. They comprised besides the 'Pabillos de Valladolid,' the 'Pernia' or 'Barbarossa,' and the 'Don Juan of Austria' (all three now in the Prado), three other and smaller works, 'Cardenas the Bull-fighter,' with hat in hand, in Velazquez's first manner; 'Ochoa, Court doorkeeper,' and 'Calabaças,' or Calabacillas, with a note in one hand and a portrait in the other. These three (says Justi) have disappeared.<sup>1</sup>

Ponz vi, 133.

Curtis: *Velazquez*, 1883, p. 33.

Reproduced by the Arundel Club, 1906.

Mr. Herbert Cook in the *Burlington Magazine*, Dec. 1906, vol. x, p. 168, wrote as follows:—

"The recovery of missing paintings by Velazquez goes on apace. Let me add one more to the number, or, to be exact, let me reintroduce to notice a picture which has for over 30 years lain dormant in French private possession, and only the other day crossed the Channel to emerge once more into publicity in this country. The Arundel Club have just brought out the first reproduction of it in their new portfolio, and the owner of the picture, Sir George Donaldson, now kindly allows me to supplement this by recording something of its history. I hope also to be able to add some fresh facts of interest to stimulate further research among the authorities in Spain.

"Ponz, writing between 1772 and 1794, also mentions *el bufon divertido con un molinillo de papel, y alguno mas, del gusto de Velazquez* (vi, 133). So much for the older authorities.

"In 1860 our picture emerges into view at the Exposition Rétrospective held in Paris, when it was lent by the Duc de Persigny, and described in the catalogue as 'Le fou de Philippe IV,' par Velazquez.

"In 1872 it was sold in the Persigny sale for 1,600 frs. (!) to M. Maurice Cottier of Paris, in

"First as to the history of the picture. (I quote from that invaluable *repertorium* on Velazquez and Murillo by Curtis at p. 33.) In the inventory of

<sup>1</sup> Quoted from Justi (tr. Keane), p. 438. I take it that "note" is "billete" of the inventory, a loose and inaccurate description of the paper windmill.

whose possession it was when thus described by Curtis: 'No. 75. A clown, a laughing youth about twelve years of age, in black velvet costume, with wide breeches and falling collar, holds in his right hand a miniature of a lady, and in his left a paper windmill at the end of a stick; behind him is a leather-covered chair; architecture in the background. Full-length, life-size.' (I may remark, in passing, the age of the youth appears to be about 16-18 and not 12, and the appellation 'clown' is hardly the right one to use). No further reference to the picture appears in either Justi or Beruete, but it is cited in the list of works in Sir Walter Armstrong's article on Velazquez republished in Bryan's dictionary. Señor Beruete, indeed, refers to the portrait of Calabacillas which Velazquez is said to have painted, but apparently the distinguished critic was not acquainted with the present work.<sup>1</sup>

"All the more welcome therefore is the rediscovery and identification of Sir George Donaldson's picture as the missing portrait of Calabaças, or Calabacillas, by Velazquez.

"But is it really a Velazquez some one will ask? Or is it the work of that marvellous yet mythical Mazo, Velazquez's *alter ego*, whom to invoke seems the fashion of despair? I think in this case dates will help to decide. For Mazo, be it remembered, was Velazquez's son-in-law as well as his pupil, and was therefore presumably a considerably younger man.<sup>2</sup> Now our picture vividly recalls the 'Pablillos de Valladolid' of Velazquez (in the Prado), a work which Señor Beruete puts down to about 1631, but which I agree with Sir Walter Armstrong is some years earlier, viz., about 1623. In the latter case Mazo was certainly too young to paint it, in the former probably so. But if not a Mazo, is it a Velazquez? For that is the main thing. To me it appears both in conception and execution indisputably characteristic. We get the striking pose, as in the 'Pablillos,' the intense observation of character and succinct grip of facts registered with a skill which proclaims a master-mind. The way in which the knock-kneed, limp, ungainly body suggests the weak intellect that is amused with pretty toys and paper windmills is as characteristic of Velazquez as the superb piece of 'still-life' painting in the stool. This unfortunate youth is a 'saftie'—no one word in English really expresses this harmless degree of idiocy, for neither clown, fool, nor buffoon will quite do—a class that was specially cultivated, as we know

from other portraits by Velazquez, at the choice court of Philip IV. His very nick-name of Pumpkins, or Gourds (*calabaças*) raises a smile, and doubtless aptly describes his mental hollowness. Imbecile is perhaps the best descriptive word to apply to this unhappy being, who, as we shall presently see, was attached to Philip's household for many years to come, and served to enliven the lugubrious gravity of the Spanish court etiquette. The painter here reveals an artistic feeling for contour, and a sense of pattern relieved on a grey ground which is exactly paralleled in other works of Velazquez. The very corrections in the outline are everywhere apparent; a method of workmanship a copyist does not affect. There is even evidence of a later revision of detail which would point, as in other cases, to the artist having laid aside his work for a time, to complete at some later period. Nevertheless, certain immaturities of style indicate an early stage of development; the hands do not correspond perfectly with the youthful head, and a certain restlessness in the conception betrays a want of maturer balance, such as exists in those later pictures of buffoons and dwarfs that we see in the Prado. And that brings me to another point. For I believe our Calabacillas is none other than the so-called Bobo de Coria, whose striking picture in the Madrid Gallery is familiar to all students of Velazquez. Critics are all agreed that here is one of the master's latest works, painted somewhere between 1651 and 1660, so that evidences of style make the identity quite possible. But beyond the plausible likeness of features we may note particularly the gourds introduced, one on each side, surely an allusion to the nickname of Calabacillas. If I am right, therefore, in my conjecture, Calabacillas is the 'Booby from Coria,' a village near Madrid, and was painted twice by Velazquez, once as a youth, doubtless on his introduction to court, and later on as one of the recognised appanages of the royal household.<sup>3</sup> Thus the new picture serves to throw some light on one of the Prado portraits, and the interest in both is heightened by the identification of the 'saftie' as the Calabacillas of the old inventories.<sup>3</sup>

Since the above was written (in 1906) the late Señor Beruete came to England and studied this picture, leaving a written record (now in possession of Mr. Herbert Cook) that he accepted both the

<sup>1</sup> Señor Beruete (p. 132) quotes M. Cruzada Villamil as saying "que le prétendu Bobo de Coria pourrait bien être le bouffon Calabazas (calchasse); le naïf est en effet assis entre deux de ces fruits."

<sup>2</sup> One point remains to be cleared up. Justi (p. 438) quotes the size of the three missing buffoons as "1½ yards square." Our picture however, measures 69 by 42 inches.

<sup>1</sup> Page 136. [See, however, later paragraph.]

<sup>2</sup> The exact date of his birth is not known. Curtis puts it "Somewhere about 1610."

authenticity of the painting as a work by Velazquez, and the identification of it with the "Bobo of Coria." Other Spanish authorities are also agreed. It may, however, well be doubted if the architectural background was put in by Velazquez himself. Its relation to the figure is not satisfactory, and there are such clear indications of feebleness in the drawing of the column and want of true perspective behind the figure that it would seem as if a later and clumsy restorer had been at work.

Indeed, comparison with the "Pablillos de Valladolid" portrait in the Prado at Madrid suggests that Velazquez introduced no background at all, leaving the figure to stand out unrelieved against a grey ground, with only the superbly painted stool as accessory. In both portraits the painter was concerned with the problem of pattern and movement, and the close resemblance of style points to their having been produced at the same time, and possibly as pendants to each other. (H.C.)

# VELAZQUEZ

(ATTRIBUTED TO)

## 501. A SPANISH BEGGAR

PLATE XX.

St. 1945 by the  
National Gallery  
in the 600 (Why?)

**L**IFE-SIZE, three-quarter length figure of a man in a ragged dress, and wearing a cap; he leans his left arm on a crutch; in his right he holds a wine-flagon, the lower part of which rests on what appears to be a globe; on the globe is depicted a Flemish landscape with, on the left, peasants dancing before an inn, and on the right, rising ground. Dark background.

On the frame may be read the legend: "*Viva el vino, leche de los viejos.*" ("Hurrah for wine, the milk of the aged"!).

Canvas, 44 in. by 36 in. (1.11 m. by 0.91 m.)

Doughty House, Organ Room, No. 9.

Photo Gray 33523; Anderson 18525.

**S**AID by Curtis to have been brought from Spain by the French officer, General Caulaincourt. However, it bears on the back a label describing it to have been "painted by Spagnoletto, and purchased at Genoa from General Montebruno, who seized it in Spain's plunder when serving under Napoleon," and to have been "purchased in 1817 at Genoa by John Stedmann, Esq."

Bought in 1874, from Sir J. C. Robinson, C.B.

Exhibited at the New Gallery, 1895, No. 151.

Exhibited at the Guildhall, 1901, No. 104, as "painted about 1624."

Exhibited at the Grafton Galleries, 1913, No. 37.

Curtis: *Velazquez*, 1883, No. 81, p. 35.

Justi: *Velazquez*, 1889, p. 73.

*The Times*, Dec. 28, 1895.

"It seems to belong to a different tradition. It has a closer affinity with Ribera's style, but the superficial curiosity about the surface quality of a wrinkled skin which it evinces indicates a lesser artist working in Ribera's manner."—*Athenæum*, May 4, 1901.

A. de Beruete: *Velazquez*, 1906, p. 7.

—A. de Beruete in *Gazette des Beaux Arts*, 1901, vol. xxvi, p. 254.

Herbert Cook in *Les Arts*, 1905, p. 12.

This picture, enigmatical alike in subject and origin, has been the subject of various conjectures; none is entirely satisfactory. The globe may be intended to convey the idea haunting the mind

of the aged mendicant who, in his youth, perhaps, was prone to pleasant pastime, and himself danced before the bodega; but whose only remaining source of pleasure now is the wine flagon. The inscription on the frame would bear this out. The attribution to Velazquez cannot stand. (See Justi, Beruete, Phillips, Mayer, and others.)

The latest view, proposed by Dr. Mayer (*Die Sevillaner Malerschule*, 1911, p. 137, Plate xxx), is that the painter may be Pablo Legote, to whom might also be ascribed the puzzling "Adoration of the Shepherds" in the National Gallery (No. 232), and other works.

Mayer, on "Pablo Legote," in *Repertorium für Kunstwissenschaft*, 1910, vol. xxxiii, pp. 388-399.

A. Mayer: *Geschichte der Spanischen Malerei*, 1913, ii, 54, as a work by Pablo Legote.

Legote was at work in Seville between 1615 and 1665. His work shows the influence of Ribera and Herrera; but confirmation of this view seems to be required.

"Du jovial et célèbre 'Boiteux,' de la Collection Cook. . . on ne peut dire qu'une chose: c'est que l'œuvre est de la même main que 'l'Adoration des Bergers' de la National Gallery. Mais les deux tableaux sont-ils l'un et l'autre de ce Legote à qui Mons. A. L. Mayer fait la part trop belle, ou de Zurbaran, que nous connaissons encore si mal?"—M. Emile Bertaux in *Gazette des Beaux Arts*, March, 1914, p. 262.

It may be urged that the "globe" is really a disc.





# VILLAZQUEZ

ATRIUM

## OF A SPANISH BEGGAR

11  
21  
31

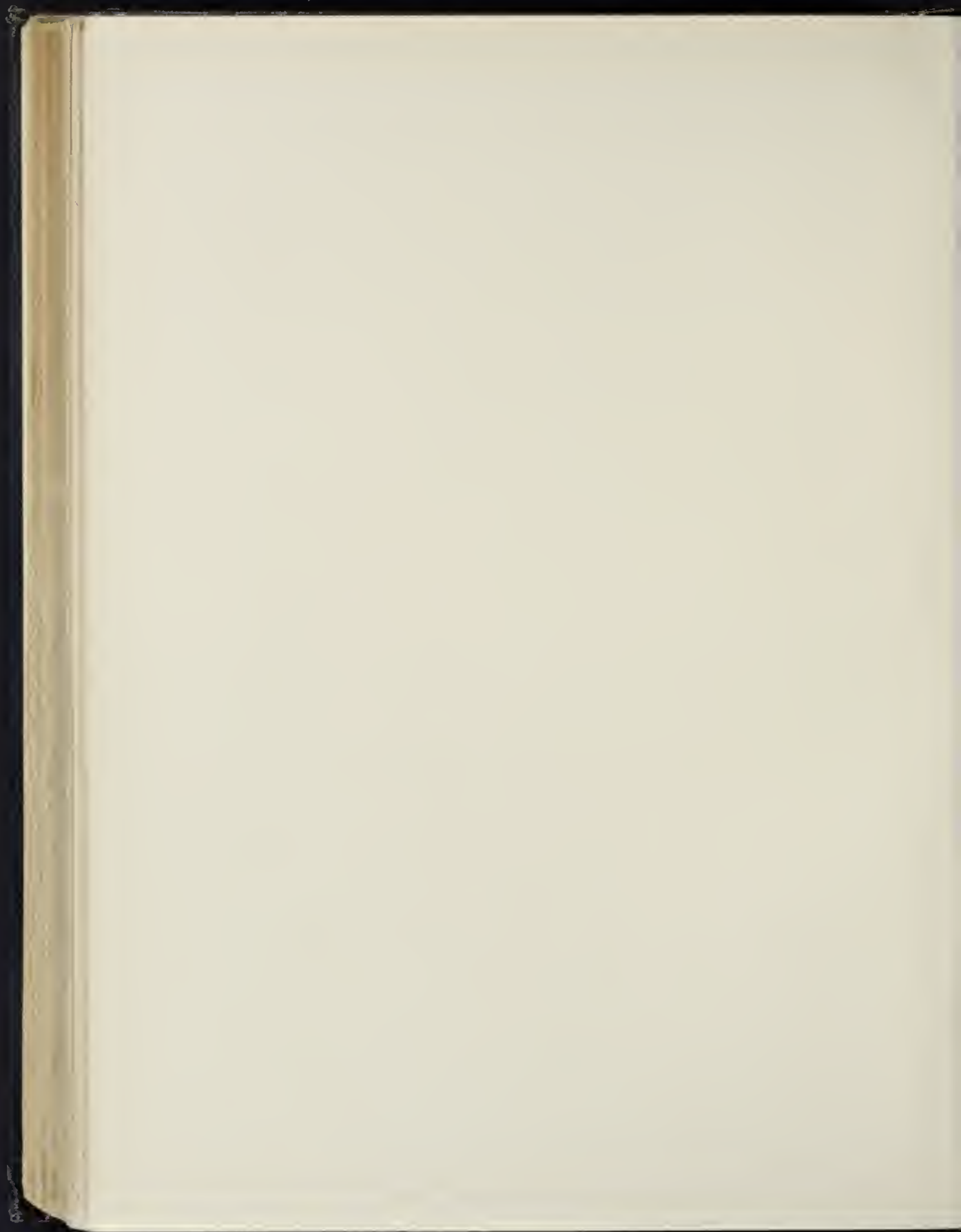
**L**ITTLE, thin, and old, with a long, thin nose, and a pair of eyes that looked as if they had seen a great deal of trouble, he sat on the ground in the middle of the street. He was a beggar, and he was asking for alms. The people who passed by him looked at him with pity, and some of them gave him a few coins. He took the coins and put them in his pocket, and then he went on his way. He was a poor man, and he was always asking for alms. He had no home, and he had no family. He was alone in the world, and he was always alone. He was a beggar, and he was asking for alms.

**S**OME OF THE PEOPLE who passed by him looked at him with pity, and some of them gave him a few coins. He took the coins and put them in his pocket, and then he went on his way. He was a poor man, and he was always asking for alms. He had no home, and he had no family. He was alone in the world, and he was always alone. He was a beggar, and he was asking for alms. He was a poor man, and he was always asking for alms. He had no home, and he had no family. He was alone in the world, and he was always alone. He was a beggar, and he was asking for alms.



*A Spanish Beggar.*

*N. 561.*







No. 502

# VELAZQUEZ

(ATTRIBUTED TO)

## 502. PORTRAIT OF DOÑA MARIANA OF AUSTRIA

**B**UST, life-size, three-quarters to the left, about fifteen years of age, wearing a dark green dress with large puffed sleeves, a gauze collarette trimmed with a narrow ribbon, and having a large rosette in front; her hair, which falls on to her shoulders, is smooth on the top but brushed off the forehead on to the ears, over which it falls in abundance; it is adorned on her left side with a rosette of brown ribbons, and a large pearl.

*Canvas*, 27 in. by 22 in. (0.68 m. by 0.55 m.)

Doughty House, Organ Room, No. 12.

Photo Gray 33512; Anderson 18526.

**E**XHIBITED at the New Gallery, 1895,  
No. 144.  
Exhibited at the Grafton Galleries, 1913,  
No. 63.

Curtis: *Velazquez*, 1883, No. 243, p. 95.

*The Times*, Dec. 28, 1895.

This may well be identifiable with the portrait included in the Louis Philippe sale, 1853, No. 150, and then said to have been "acquis de M. Cordova, peintre."

Bought in 1872, from Sir J. C. Robinson, C.B.

A somewhat similar example, rather larger, is in the Lacaze Collection in the Louvre.

"Regardé comme le premier en date des portraits existants de la petite reine. . . Elle est encore coiffée à la mode autrichienne et porte dans les cheveux la perle historique."—Herbert Cook on "La Collection de Sir F. Cook," in *Les Arts*, 1905, p. 12.

This must be one of the earliest portraits painted of the young Austrian princess. At the age of fourteen she was married to the King, her uncle, as his second wife. Her hair is worn long, *i.e.*,

before she adopted the Spanish coiffure of the time.

"Velazquez was not able to paint the portrait of Queen Mariana of Austria until after his return from Italy in 1651. The princess was married to Philip IV in 1649 at the age of fourteen, during the absence of the painter. Philip, desirous, as was only natural, of possessing a likeness of his young wife, and, seeing that the return of his favourite painter was likely to be greatly delayed, ordered the son-in-law of the master, Mazo, to paint the first portrait of the Queen."—A. de Beruete, *Velazquez*, 1906, p. 101.

The suggestion is here made that this may be the portrait in question. The handling is certainly not Velazquez's own.

Mariana wears in her hair the famous pearl called "La Pellegrina" which was highly esteemed as one of the most precious possessions of the Spanish Crown. The pearl itself is half rubbed out, probably from its having been wetted and cleaned from time to time by the inquisitive to bring out its lustre.

# VELAZQUEZ

(ATTRIBUTED TO)

## 503. PORTRAIT OF VELAZQUEZ

**B**UST length, turned three-quarters to the right. In a black doublet, with the badge of Santiago hanging from his breast, and a stiff white V-shaped collar (*golilla*). He has long black hair and a moustache. Dark background.

Canvas, 24 in. by 19½ in. (0.61 m. by 0.49 m.)

Doughty House, Organ Room, No. 23.

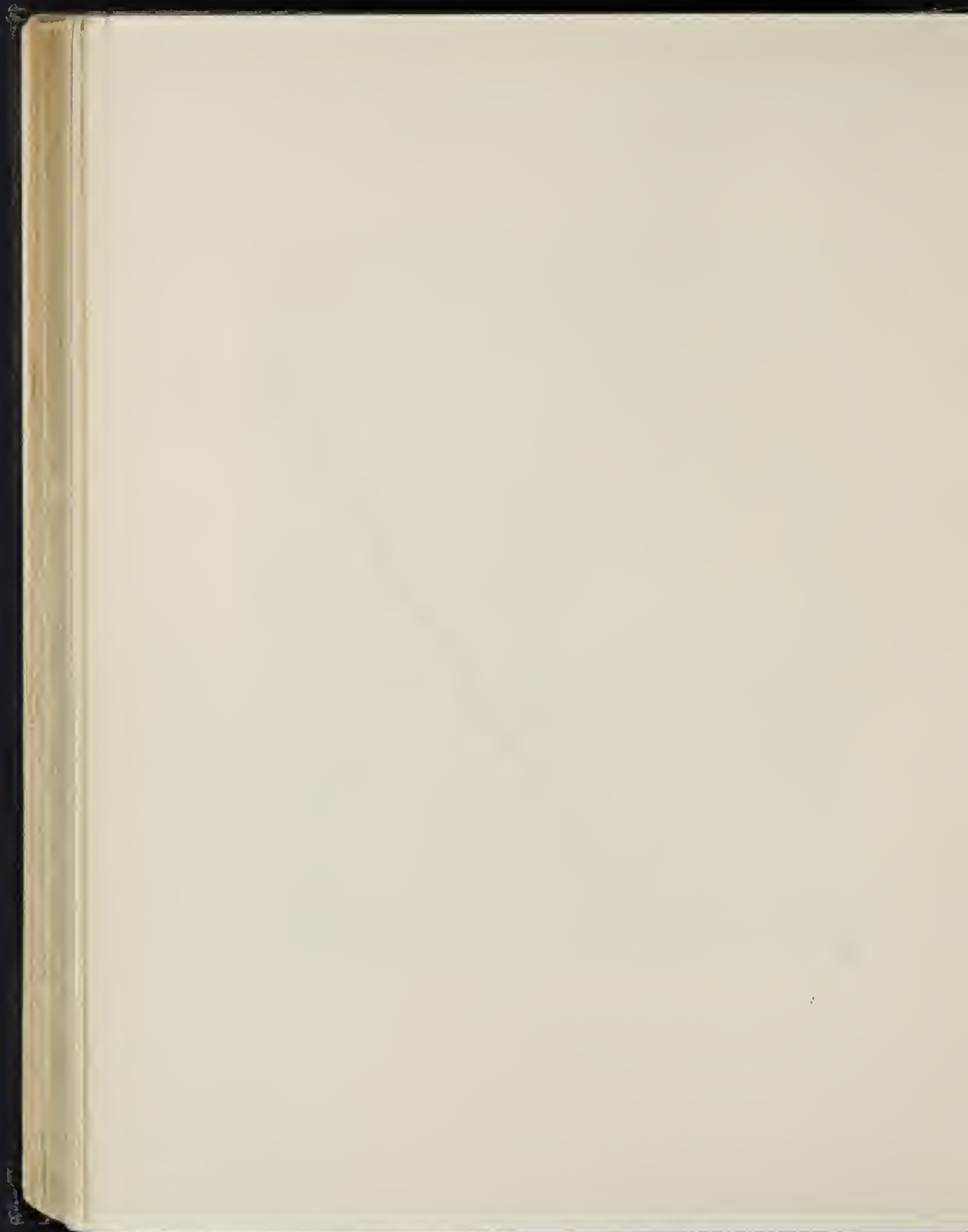
Photo Anderson 18524.

**A**CQUIRED by Lord Cowley when Ambassador at Madrid. Exhibited at the New Gallery, 1895, No. 140. Exhibited at the Guildhall, 1901, No. 108. Curtis: *Velazquez*, 1883, No. 229 dd, p. 89. Illustrated in Sir Walter Armstrong's *Velazquez*. Bought in 1892 from Sir J. C. Robinson, C.B. The best authenticated portraits of Velazquez are those painted by himself in Las Meniñas, and the badly-preserved example in the Valencia Gallery, which is practically identical with the present picture omitting the order. There is another similar likeness in the Uffizi Gallery in Florence showing the hands and with variations in detail, and a different presentment of the artist in the Capitol Gallery in Rome. The Valencia type of portrait seems to have been the origin of the Richmond example, of another at Langton, Duns, N.B., and of that in the Munich Gallery (No. 1292), none of which seems to be from his own hand. Neither is the version of the Uffizi portrait which hangs at Bridgewater House an autograph likeness. The Richmond portrait undoubtedly represents Velazquez, but the handling is too rough and coarse to be *by* him, recalling the technique of yet another example in private hands in Seville, there attributed to Del Mazo.—(H.C.) "This portrait depicts Velazquez with the Santiago Order conferred by the King in 1658. Thus he would here be at least fifty-nine years of age, of which there is certainly no appearance. . . . The enamel-like impasto of the surface, the inferiority of the modelling, the sharpness of the opaque shadows, among other points, afford the strongest evidence against the authorship of the master."—Sir Claude Phillips, in *Daily Telegraph*, Jan. 14, 1896.





No. 503







No. 504.

# SPANISH SCHOOL

(SEVENTEENTH CENTURY)

## 504. THE LARDER

**T**HE interior of a larder. On the table in the left-centre a peacock is perched, and near by are a hare and game; below struts a cock; in the foreground a chicken and a profusion of pots, pans, fish, a duck, half a lemon and various other objects. The cook, wearing a white head-dress, may be dimly discerned in the right top corner of the picture standing by a window and looking out into the garden.

Canvas, 90 in. by 63½ in. (2.28 m. by 1.6 m.)

Doughty House, Garden Gallery, No. 186.

Photo Anderson 18527. (copy) in Collection

**S**AID to have been formerly in the collection of Cardinal Fesch, sales of whose pictures took place in 1841 and 1845. Subsequently in the collection of Mr. Reginald Cholmondeley at Conover Hall, and sold at Christie's March 6, 1897, No. 66, for £1,200.

Exhibited at Wrexham, 1876, No. 2.

Exhibited at Burlington House, 1879, No. 162, as "A study of still life," by Velazquez.

Exhibited at the Guildhall, 1901, No. 133, as having been "painted about 1620-1625 by Velazquez."

Exhibited at the Grafton Galleries, 1913, No. 6. Curtis: *Velazquez*, 1883, No. 81P, p. 36.

"An interesting feature in the 'Martha and Mary' picture [by Velazquez in the National Gallery, No. 1375] should be taken note of, as an arrangement of pictorial composition, which Velazquez repeated several times afterwards; it is the detached episode, so to speak, of the open room in the background in which the Scriptural scene passes. A precisely similar treatment is shown in the large Richmond *Still-Life* picture, in which the kitchen with its cooking-stove and

the figure of a woman looking out of the window is seen represented in the distance in a similar corner of the picture. Substantially, moreover, the same pictorial artifice is seen repeated in a work which is one of the crowning glories of his later life, 'Las Hilanderas.'—Sir J. Charles Robinson on "The Early Works of Velazquez" in the *Burlington Magazine*, 1906, vol. x, p. 178.

It is difficult to accept the opinion there stated that "this picture may be considered the culminating work of the *bodegone* period of Velazquez."

The name of Francisco Herrera the Younger has been proposed, and more recently Murillo, as probably the author of this superb piece of decoration.

Dr. Tancred Borenius in *Burlington Magazine*, Nov., 1913, vol. xxiv, p. 74.

Dr. Mayer suggests the name of Mariano Nanni, an obscure Neapolitan artist of the eighteenth century, by whom there are three *Still-Life* paintings at Madrid (See *Monatsheft*, April, 1915, pp. 124-7). This very decorative canvas may yet be proved to be of Dutch, or of late Flemish, rather than of Spanish origin.

Centime 1949.  
Sold to J.H. Kraus

N.G. Washington  
(copy) as A.M.  
Vanallo

# SPANISH SCHOOL

(CIRCA 1600)

## 505. A CAVALIER

**S**MALL full-length standing figure of a man turned slightly to the right. He wears a black doublet and hose, white cuffs and ruff. On the left side of his doublet, which has gold buttons, is the cross of the Order of Calatrava. His left hand rests on the hilt of his sword ; in his right he holds his cap. Architectural background with the floor tiled in three colours. Through the window on the right is a landscape background.

*Canvas* 24 in. by 17 in. (0.61 m. by 0.43 m.)

Doughty House, Staircase.

Photo Gray 36939.

OF the period immediately preceding Velazquez, and possibly the work of Bartolomé Gonzales (1564-1627).

# SPANISH SCHOOL

(CIRCA 1670)

## 506. THE IMMACULATE CONCEPTION

**F**ULL length, smaller than life-size figure of the Virgin floating in the air on clouds against a flood of golden light ; a sunny halo about her head. She appears in a white robe, with a rich blue cloak hanging from her shoulders and enveloping her body. Her hands are joined and her gaze is down-cast. She stands on a crescent in the clouds which is borne aloft by three cherub heads ; on either side of her is a pair of diminutive angels who hold red and white flowers.

In such Spanish pictures of Our Lady of the Immaculate Conception, the lily typifies her virginity, roses her beauty, a branch of palm her holiness, and a mirror her freedom from stain ; the number of angels is often seven.

*Canvas*, 65 in. by 48 in. (1.65 m. by 1.21 m.)

Doughty House, Organ Room, No. 1.

Photo Gray 36115.

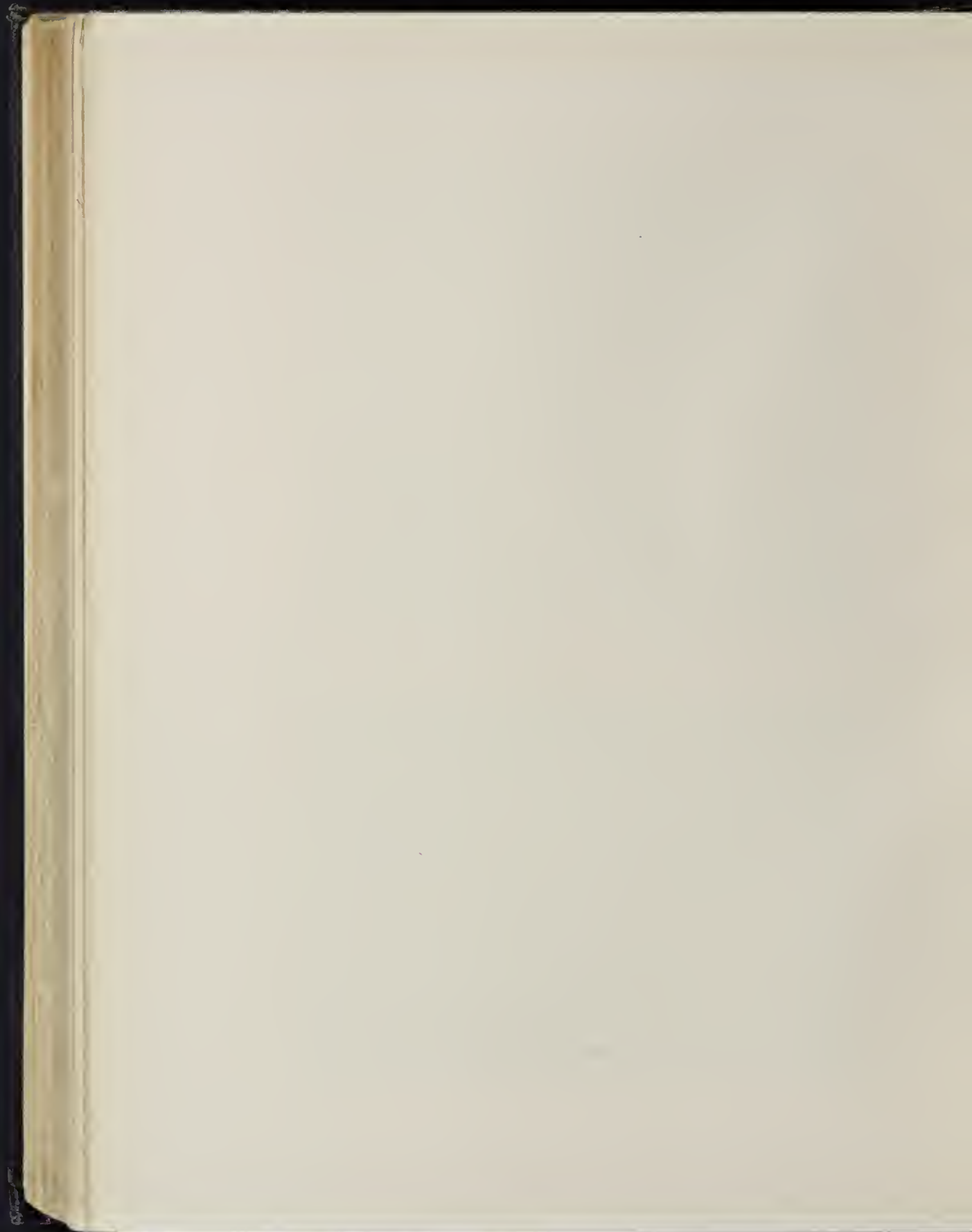
AT one time attributed to Alonso Cano, but it lacks his characteristics. It is rather to be regarded as a work of the school of Seville about the third quarter of the seventeenth century.



No. 504



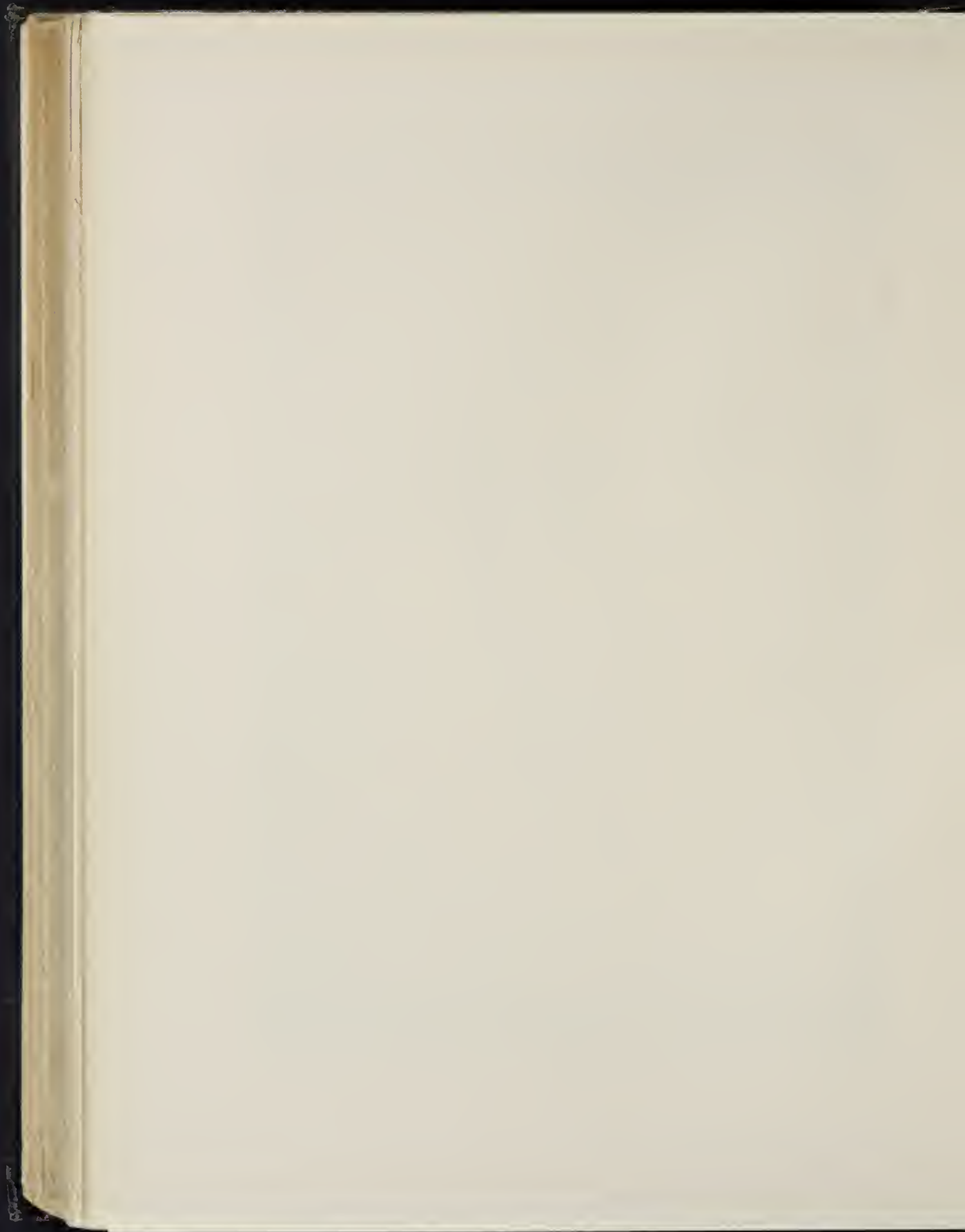
No. 505







No. 500.



# SPANISH SCHOOL

(LATE SEVENTEENTH CENTURY)

## 507. THE INN-KEEPER'S WIFE

**H**ALF-LENGTH figure of a woman of peasant birth, in black dress cut square across the breast and trimmed with yellow. A large white kerchief on her head which is rather on one side. She has a large, healthy face. A bowl of wine, held apparently in her left hand, is in the right bottom corner.

*Cook sale, 18th  
25/11/1958 (52)  
Elio Ballbontin*

*Canvas, 21 in. by 17½ in. (0.53 m. by 0.44 m.)*

Doughty House, Organ Room, No. 20.

Photo Gray 36111.

**T**HIS vigorous painting belongs to a purer Spanish style. No one has yet fully studied this phase of painting, to which the generic name of Neapolitan art as well as of the of Velazquez is often attached.

ATTRIBUTED TO  
**DEL MAZO**

(SPANISH SCHOOL, 1612?-1667)

**J**UAN BAUTISTA MARTINEZ DEL MAZO, the pupil and son-in-law of Velazquez, obtained the post of Usher of the Chamber of the Spanish Court. Working under Velazquez as his assistant he doubtless produced many repetitions of the works that have too often passed under the name of the great Spanish master whom he succeeded as Court painter. As a landscape painter he showed much originality.

**508. PORTRAIT OF THE WIDOWED  
QUEEN MARIANA**

Cook sale, Sotheby  
25 June 1958 (45)  
£360 Canals  
Anon. sale, 24  
May 1939

**L**IFE-SIZE, nearly full-length, portrait of the Queen wearing the black and white robes of a nun. She is turned three-quarters to the left and seated in a black chair, on the left arm of which she rests her hand; a brown curtain is looped up above her head, and discloses the grey wall in the middle distance. Seen through a window on the left are two nuns, near whom are a kneeling dwarf, a fair-haired girl and the little Carlos II in knickerbockers; in the distant background against the arched recess of the wall is a statue; to the left a doorway. The Queen holds in her right hand a letter with an indecipherable inscription.

Canvas, 53 in. by 42 in. (1.34 m. by 1.06 m.)

Doughty House, Organ Room, No. 3.

Photo Anderson 18406; Gray 33522.

**F**ORMERLY in the collection of Sir J. C. Robinson.

Exhibited at Burlington House, 1880, No. 250, as the work of Mazo.

Exhibited at the Grafton Galleries, 1913, No. 65 (as by Carreño). A replica, on a smaller scale, of the portrait of the widowed Queen which was formerly in the collection of the Earl of Carlisle at Castle Howard, and has lately been presented to the National Gallery (No. 2926). That picture, which was exhibited at Burlington House, 1912, No. 91, is signed by Del Mazo and dated 1666. Doña Mariana became a widow in 1665, and in accordance with Spanish etiquette adopted the style of dress here shown. In the background her son, Charles II, is seen, about four years of age, with several other figures in attendance.

A third version is mentioned by Curtis (*Velazquez*, 1883, p. 319) as being by Mazo, and in the Villahermosa collection at Madrid.

A work very similar to this, and bearing the signature of Mazo, is said to be in the collection of the Marqués de la Vega Inclan.

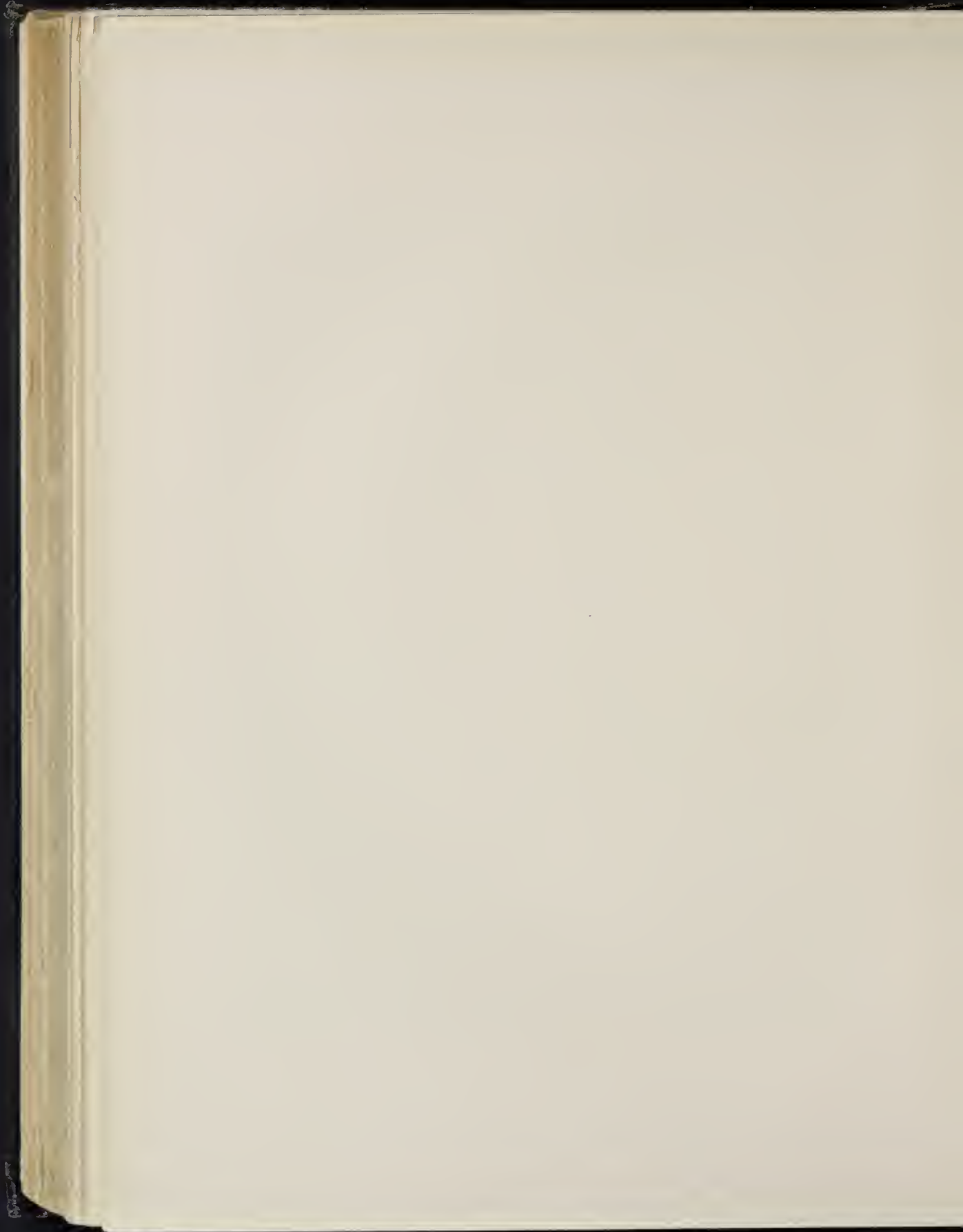
Mayer: *Geschichte der Spanischen Malerei*, 1913, ii, 213.

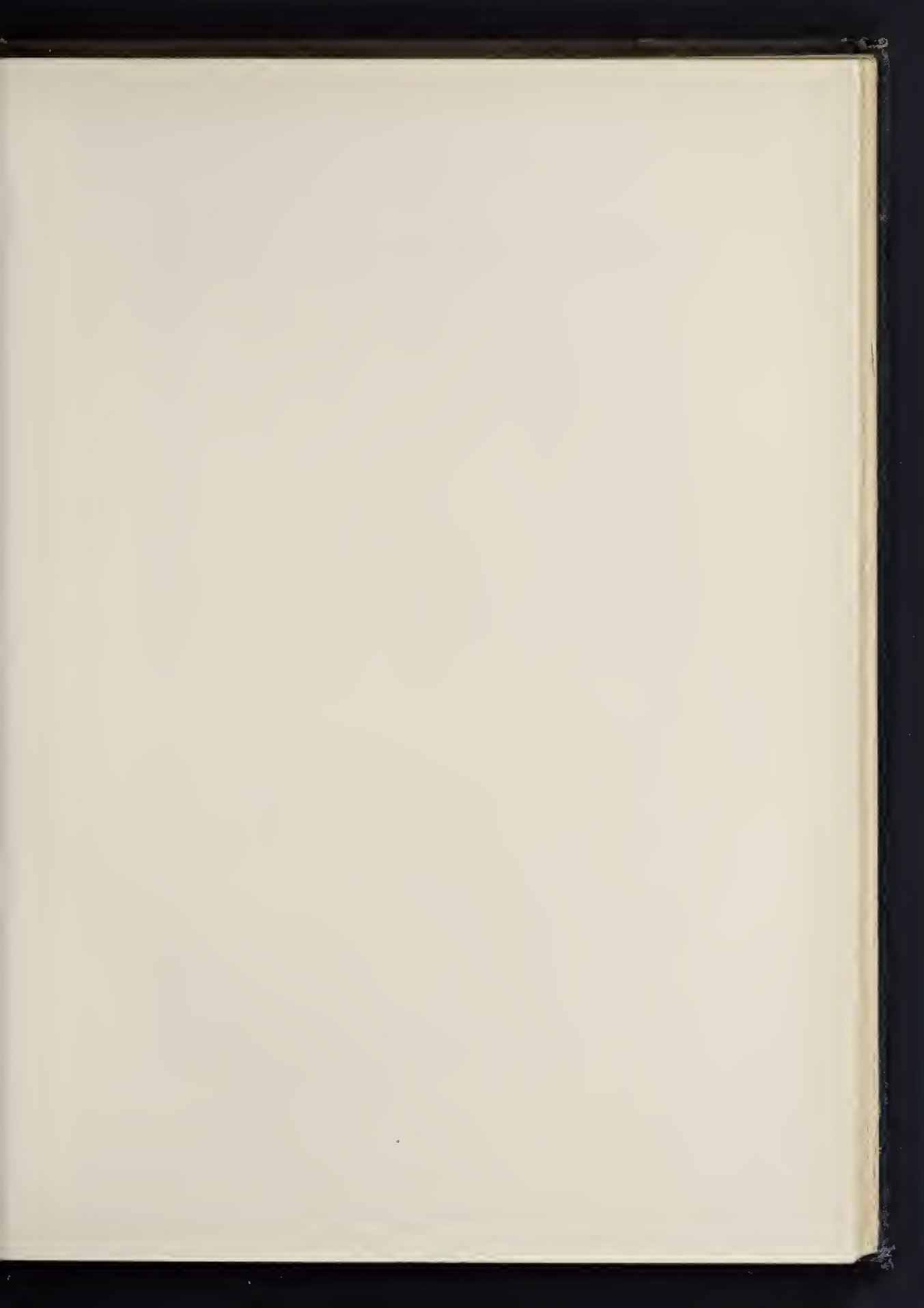
"The 'Widowed Queen Mariana' is a repetition, somewhat cut down, of the signed Mazo, lately given by Lady Carlisle to the National Gallery, and its beautiful quality shows it to have been copied by the master himself."—*The Times*, Oct. 3, 1913.

"A rather hasty and imperfect repetition of the fine Castle Howard portrait."—Sir Claude Phillips in *Daily Telegraph*, Oct. 28, 1913.



No. 508.







No. 509



# JUAN CARREÑO DE MIRANDA

(SPANISH SCHOOL, 1614-1685)

**C**ARREÑO, a pupil of Pedro de las Cuevas, was nominated Court Painter and Assistant Seneschal in 1671, when Charles II was still a minor. He was popular among his fellow painters, and enjoyed special privileges at Court. He painted decorative compositions, subject pictures, and portraits and frescoes. He cultivated the style of Velazquez, under whose name his works have often passed.

## 509. PORTRAIT OF CHARLES II, KING OF SPAIN

**F**ULL-LENGTH, life-size figure standing towards the right. He is represented as a child, and his fair hair frames in his pale and sickly face. He wears a black or dark dress and cloak, bows at the knees, white stockings and a white *golilla*. A chain is passed round his neck. In his right hand is a folded letter. He wears a sword, and with his left hand he is about to place his large black hat on a marble table towards which his left leg is advanced. Behind to the left is an ornamental curtain, and in the right background beyond and above the table, supported by a lion with its fore paw placed on a ball, hangs a large double looking-glass in which the head of the boy is seen reflected. Tiled pavement.

*Canvas, 75 in. by 51 in. (1.9 m. by 1.29 m.)*

Doughty House, Garden Gallery, No. 204.

Photo Gray 33543.

**F**ORMERLY in the Collection of Sir Hume Campbell, and sold June 16, 1894, No. 16.

Exhibited at the New Gallery, 1895, No.

143.

Exhibited at the Grafton Galleries, 1913, No. 151.

The apartment in which the King stands is said to be the Sala de los Espejos (or Room of Mirrors) in the old Royal Palace at Madrid.

Carreño, as Court painter, is almost as closely identified with Charles II as is Velazquez with his father Philip IV. Replicas of this portrait exist in the Berlin Gallery, No. 407, and at Madrid; while others of varying merit are to be found in private collections in this country. A whole length (63 in. by 43 in.) of Charles, about two years younger than in this picture, is in the Royal Collection at Buckingham Palace, having been in Louis Philippe's

Collection. In that picture he wears the Order of the Golden Fleece and carries his hat, with a large plume of white feathers, in his left hand.

The best version of this portrait is the one in the Berlin Gallery, which is signed and dated 1673.

The present example is probably an old repetition of this Court portrait, turned out—like the others at Madrid and elsewhere—to satisfy a current demand for the young King's likeness at the age of 12.

Señor A. de Beruete y Moret writes in *The School of Madrid*, 1909, pp. 196-9:

"Carreño is best known as the painter of portraits of the Queen Mother, Doña Mariana of Austria, dressed as a widow, or of those of Charles II, her son. This is indeed his period, and these are his most celebrated models, whom he painted numberless times. We must insist once more on the

Cork sal. S. M. S. 25 June 1958 (45)  
E. W. Christensen

Ann. S. M. S. 21 June 1961 (70)

oft-repeated fact that these artists were compelled to repeat over and over again portraits of the same people, and even to make replicas of the same portraits for the palaces, offices, and halls in which the portraits were to preside over assemblies and over public or official meetings. Carreño, being the Court painter, and being highly esteemed by the sovereigns, who refused to sit to any other painter, had naturally enough to supply royal portraits to all the towns and cities of Spain as well as to Madrid herself. After the death of Mazo in 1667, it was he and he alone who could represent the features of the royal family to perfection, and his portraits were in great demand amongst the nobility and officials of the Kingdom, who were accustomed to place them in their palaces and offices. The years and the centuries have passed away, and we have now an infinity of portraits of Doña Mariana of Austria and of Charles II, all of which are attributed to Carreño. We must, however, distinguish the touch of Carreño from that of his pupil or from the helper whom he must have employed in order to enable him to execute these multifarious commissions. We shall also have to distinguish between those works which he painted with interest and care and those which were only lightly executed replicas by his own hand. There are several pictures in existence which may serve as test works to which we can compare others when we are making a study of the productions of this artist.

“The half-length portrait of Charles II as a boy,

which is now in the Beruete Collection in Madrid, is painted directly from life. He is dressed in black and turns slightly to the left; he wears a sword and has a hat in his left hand. His fair hair frames his pale and sickly face, which is yet interesting and sympathetic, and does not show traces of that degeneration of race which were afterwards stamped on his features. In the brushwork, in the tonality, in the whole effect, we perceive a frank imitation of the style of Velazquez. This portrait was evidently used as a model for others, which do not show the undeniable signs of having been painted from life which distinguish the original. The strongest and the most important of these works is in the Royal Museum at Berlin (No. 407). It is a whole-length portrait in which the King is represented in almost the same pose. The background shows us a room in the Royal Palace with ornate furniture, bronze lions, and looking-glasses with carved eagles on the frames. It is carefully executed by the artist, who evidently put much conscientious work into such an important picture. He signed it: *Joannes a Carrenno Pictor Reg. A. Cub' Fac. Anno 1673*. On the other side of the canvas we read: *Aetat SUÆ xii. ANN.*

“The portrait in the Prado Gallery is very similar to the one we have just described . . . and we know, by studying the royal inventories and other documents, that replicas of this picture were frequently executed by the artist.”

The present example comes within that category.





№. 570

# CARREÑO

(SPANISH SCHOOL)

## 510. PORTRAIT OF A CORREGIDOR, OF MADRID

**F**ULL-LENGTH, life-size portrait of a man with long black hair and a small moustache. He wears a black dress slashed on the left, white collar and cuffs, knee-breeches and a sword. His right hand is on his breast, his glove in his gloved left hand. His left foot is advanced, and his body casts a shadow on to the right foreground. Dark yellow background.

*Canvas*, 76 in. by 42½ in. (1.93 m. by 1.07 m.)

Doughty House, Organ Room, No 2.

Photo Gray 33518.

**E**XHIBITED at Burlington House, 1884, No. 153, by F. R. Leyland, and included in his sale, May 28, 1892, No. 109.

Exhibited at the Grafton Galleries, 1913, No. 68. This would seem from Curtis to be the picture in the Aguado sale, 1843, as a Velazquez and sold as a Murillo at Joseph Parkes' sale, May 8, 1858.

It is to be identified with the full-length of a "Corregidor" described by a writer, probably F. G. Stephens, in the *Athenaeum*, Oct. 21, 1882,

p. 534, as being in the Collection of Frederick Leyland, at Woolton Hall, near Liverpool. (See Curtis, p. 383.)

Apparently a work by Carreño about 1650.

"The fine 'Portrait of a Corregidor' is said to have been sold in 1843 as a Velazquez, and in 1858 as a Murillo; latterly it has been put down to Del Mazo, but now the Spanish critics appear to agree that it is a remarkable example of Carreño."—*The Times*, Jan. 2, 1914.

# FRAY JUAN RIZI

(SPANISH SCHOOL, 1595-1675)

**B**ORN in Madrid, he painted a great deal for the churches and convents of the Benedictine Order in that city before assuming the habit of the Benedictines. A typical artist of his school and a realist, his paintings have something in common with the style of Velazquez and del Mazo. He died in Rome.

## 511. A YOUNG CAVALIER

**F**ULL-LENGTH, less than life-size, the body turned to the left, the head to the front. The boy wears a yellow coat, brown knee-breeches trimmed with gold buttons down the side, a brown sash with gold fringe, top boots and spurs, and a gold-hilted sword. His right hand rests on the pedestal to the left, on which are apples and bread, and from which rises a Doric column. The advanced left foot is placed on a stone. Landscape background. The head and feet are curiously disproportionate.

*Canvas*, 48 in. by 36 in. (1.21 m. by 1.91 m.)

Doughty House, Organ Room, No. 15.

Photo Gray 33511.

**E**XHIBITED at the Grafton Galleries, 1913, No. 172.

First identified as the work of Rizi by Señor A. de Beruete y Moret (*see The School of Madrid*, 1911, p. 167) in the following terms:—"We learn in the *Catalogue* of the collection of Sir Frederick Cook, which was doubtless compiled under the direction of Mr. Herbert Cook, that this portrait was probably inspired by Velazquez or Zurbaran, and may have been executed by Mazo. We think it more probable that it is the work of Fray Juan Rizi, because the touch, the brush work and the colouring so strongly resemble his own. It is, in any case, a very interesting and valuable work." Fray Juan Rizi was strongly influenced by Velazquez, as may be seen in his full-length portrait of "Don Tiburcio de Redin" in the Prado, long ascribed to Del Mazo. The present work also shows the influence of Velazquez and perhaps Zurbaran.

Mayer: *Geschichte der Spanischen Malerei*, 1913, i, 201, under the name of Fray Juan Rizi.

"The 'Young Cavalier' which suggests the

influence of Zurbaran rather than that of Velazquez, is assuredly no perfect work of art; yet it pleases as a personal vision of fresh, confident youth."—Sir Claude Phillips, in *Daily Telegraph*, Oct. 28, 1913.

M. Emile Bertaux, in *Gazette des Beaux-Arts*, March, 1914, p. 263, endorses the attribution to Fray Juan Rizi, and adds: "Ce portrait d'enfant en veste de satin citron, chausses de velours brun et bottes de cuir jaune est enlevé dans les tons d'aquarelle, avec des hachures lumineuses posées comme des rehauts de gouache, il a été, dans l'harmonie assez discordante de cette assemblée de tableaux (aux Grafton Galleries) la note la plus imprévue et l'une des plus délicates."

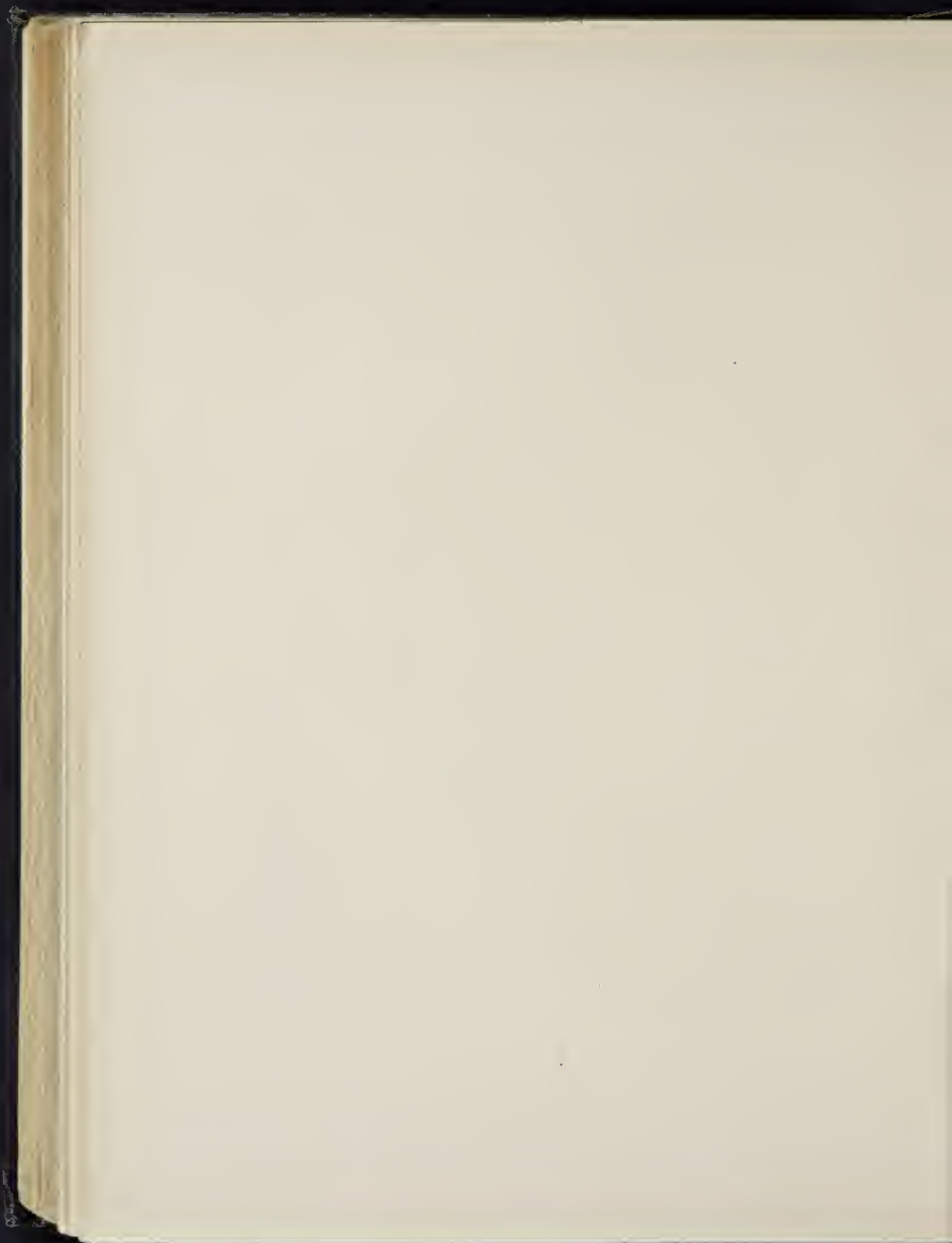
An exact replica—according to the photograph of finer quality in the painting—belongs to Don Guido Cagnola at Milan.

Dr. Mayer (*Zeitschrift für bildende Kunst.*, xxv, 75, 1913-1914) unaccountably illustrates the picture as the work of Antonio del Castillo, an opinion which Señor Beruete y Moret (*Gazette des Beaux-Arts*, March, 1914, p. 264) rightly questions.

Cook 1939 Settlement  
Vol. 6 (ii) 1984 (113)  
a. Genesino  
Claves from Art v  
Gargemini Exh  
London May-July  
1985  
Genesino



*No. 511*

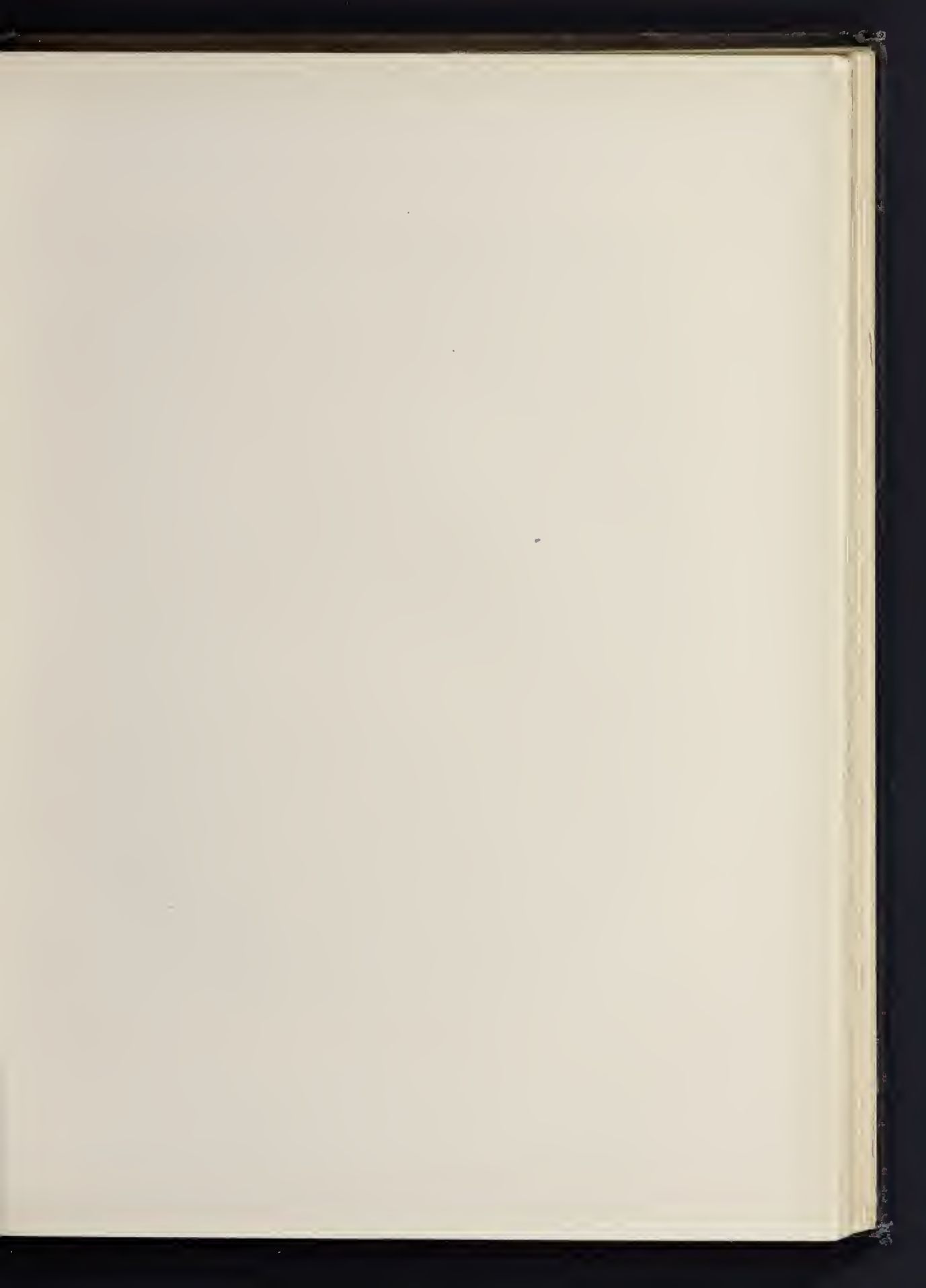








No. 512.





*No. 513*

# ALONSO CANO

(SPANISH SCHOOL, 1601-1667)

**B**ORN in Granada, a sculptor as well as a painter, he became a pupil of Juan del Castillo before entering the Academy of Pacheco. He studied sculpture under Martinez Montanez. *A draughtsman rather than a colourist, possessing a high æsthetic sense and proficient in all the graphic arts, he is entitled to a higher place than has sometimes been accorded him.*

## 512. THE IMMACULATE CONCEPTION

**S**MALL full-length figure of the Virgin in a white robe and light blue mantle and having a crown of stars about her head. She stands on clouds supported by three angel-heads. On the left are two other angels with a mirror and a rose; on the right two more hold an iris and other flowers.

*Canvas, 59 in. by 43½ in. (1.49 m. by 1.104 m.)*

Doughty House, Garden Gallery, No. 199.

Photo Gray 36108.

**F**ROM the Convent del Angel, at Granada. "Obtained in Granada in 1863 in its pristine state, it having been procured a few years previously from the celebrated Franciscan Convent del Angel in that city. It is possibly that mentioned by Cean Bermudez (i, 223) as having hung at the summit of the screen of the choir."—J. C. Robinson: *Memoranda on Fifty Pictures*, 1868, No. 30, p. 47.

Lawrence Art  
Museum,  
William Coyle  
or Juan de Sevilla

## 513. TOBIAS AND THE ANGEL

**O**N the left Tobias, in long brown robe and grey cloak and holding a staff and the fish in his right hand, walks towards the right. On the other side is the archangel in red robe, white cross belts, and with extended wings. They clasp each other by the hand. A dog in the right foreground; landscape background, with the catching of the fish in the left distance.

*Canvas, 65 in. by 48 in. (1.65 m. by 1.21 m.)*

Doughty House, Garden Gallery, No. 200.

Photo Gray 33510.

EXHIBITED at the Grafton Galleries, 1913, No. 163  
Bought in 1874 from Sir J. C. Robinson, C.B.

Cook sale, Saleby  
25 (no 1958 (44)  
360 Sir K. Clark  
C. Clark sale, 5/21/18  
5/14/1984 (183) as  
Antonio del Castillo

# ALONSO CANO

(ATTRIBUTED TO)

## 514. THE ASSUMPTION OF THE VIRGIN

PLATE XXI.

**I**N the centre of the foreground is the empty sepulchre; its displaced cover is on the ground on the further side of the figure of a bearded apostle in the left foreground. A younger apostle kneels on the right and rests his left hand on the edge of the tomb, while his right is on his breast. He gazes with emotion at the sepulchre from which the Virgin has risen. The bald-headed old man on the right is reputed to be a portrait of the painter.

*Canvas*, 109 in. by 85 in. (2.76 m. by 2.15 m.)

Doughty House, Organ Room, No. 5.

Photo Anderson 18404; Gray 33536.

**F**ORMERLY in the collection of Earl Cowley, at one time Minister to Madrid. Exhibited at the New Gallery, 1895, No. 142. Exhibited at the Grafton Galleries, 1913, No. 73, as being perhaps by Alonso Cano. A drawing by Cano with a somewhat similar composition is seen in the British Museum (both are illustrated in the *Burlington Magazine*, vol. xi, p. 321). Nevertheless, Dr. Voss in *Der Cicerone*, 1910, pp. 5-11, in an article entitled "Die falschen Spanier," calls this picture a typical work of Ribera's School in Naples, and proposes to give it to Massimo Stanzioni—*i.e.*, to an Italian painter. "Ascribed, as it always has been, to Alonso Cano, is the splendid 'Assumption of the Virgin.' Nowhere, however, has the suave Spanish master shown a command of academic composition so great as is here exhibited. It is probable, therefore, that the German critic Hermann Voss is right in ascribing the vast canvas to Massimo Stanzioni, a painter of the Spanish-Neapolitan school founded and developed by Ribera."—Sir Claude Phillips in *Daily Telegraph*, Oct. 28, 1913.

Samuel H. Kwan  
Ed. 1958 -  
Raleigh, N.C.  
Cardinal.



# ALONSO CANO

OF THE ASSUMPTION OF THE VIRGIN

## OF THE ASSUMPTION OF THE VIRGIN

**I**n the name of the Father, the Son, and the Holy Spirit, Amen. We praise thee, O Lord, who hastenest to assist the afflicted, and who art ever ready to succour the needy. We beseech thee, O Lord, to have mercy upon the souls of the departed, and to grant them the grace of thy Holy Spirit. We pray thee, O Lord, to give us the grace to follow thee, and to keep us from all evil. Amen.

**F**orasmuch as the Assumption of the Virgin Mary is a most precious mystery, and one that is not to be despised, we have thought good to set forth a play, which shall be acted in thy honour, O Lord, on the day of the Assumption. We pray thee, O Lord, to give us the grace to follow thee, and to keep us from all evil. Amen.





*The Assumption of the Virgin*

1654



ATTRIBUTED TO  
**JOSE DE RIBERA**

(SPANISH SCHOOL, 1588-1656)

**R**IBERA studied under Francisco Ribalta at Valencia, but went while still young to Italy. Having studied the manner of Raphael and the Carracci, he came to adopt the realistic style of Caravaggio. He settled at Naples, where he died. He is as well known by the nickname of Lo Spagnoletto.

**515. A SAINT (? ST. JEROME)**

**S**MALL, half-length. In a blue robe and yellow mantle, bearded, and looking down in contemplation. His hands placed before him with the fingers separated.

*Ann. sale,  
Sotheby, 12 May  
1954 (124) £360  
Lon.*

*Canvas, 31 in. by 24½ in. (0.79 m. by 0.62 m.)  
Doughty House, Organ Room, No. 13.*

**516. ST. PETER**

**H**ALF-LENGTH, bearded figure, looking upwards, and wearing a brown robe; the left hand raised to the chin.

*Canvas, 29 in. by 24½ in. (0.74 m. by 0.62 m.)  
Doughty House, Organ Room, No. 16.*

# VALDÉS LEAL

(SPANISH SCHOOL, 1630-1690)

**T**HE contemporary and rival of Murillo in Seville, Don Juan Valdés Leal painted at least as early as 1648 at Cordova, where he may have been born. Some ten years later he took up his residence in Seville. His ambition there seems to have been to become a Dictator in Art, in spite of the greater charm of Murillo's works. The crude, and even repulsive, style that he affected, and the mannerisms which he indulged in rendered many of his productions disagreeable. The Richmond picture (if it be by him) shows him at his best.

## 517. ST. BONAVENTURA, AFTER DEATH, WRITING THE MEMOIRS OF ST. FRANCIS

PLATE XXII.

**F**ULL-LENGTH life-size figure of the Seraphic Doctor, who, in grey robe and doctor's white tufted cap, is seated in a red leather chair, and turned slightly to the right; the books, crucifix and ink-pot (with two quill pens set in it) are on the trestle table to the left, by his side, and keep in its place the scroll on which are nine lines of inscription; in his right hand he holds a pen with which he is writing in the open book that rests partly on the table and partly on the palm of his open left hand; his face has a corpse-like appearance.

According to the legend, the Saint was permitted to return to the world for three days that he might finish the Memoirs of St. Francis, on which he was engaged at the time of his death.

The long inscription is read by Dr. Mayer as:—

“ . . . [JV] AN . . . BERTELO . . . JESVITA FVE CALIFICADOR DEL SANTO OFICIO EXAMINADOR M E SYNODAL DEL ARZOBISPADO DE SEVILLA E VISITADOR ORDINARIO . . . PROVINCIAL DEL TERRITORIO ORMU DE OBSERVANCIA DE NUESTRO SERAFICO PADRE S. FRANCISCO DEL REINO DE PORTVGAL . . . MINISTRO PROVINCIAL DEL S F ANDALVSIA DEL MISMO ORDEN Y DE . . . ”

Canvas, 72½ in. by 44½ in. (1.83 m. by 1.12 m.)

Doughty House, Organ Room, No. 30.

Photo Gray 33551; Anderson 18521.

**F**ORMERLY in the south-west corner of the large cloister of the Convent of San Francisco at Seville, and mentioned by G. de Leon, i, 60, and Ponz, ix, 99, with the attribution to Murillo. It passed into the collection of Louis Philippe, sold on May 21, 1853, No. 497, when it was described in the catalogue under the name of Murillo and as “St. Bonaventura writing his memoirs after his death,” and as having been “Acquis d'un Chanoine à Seville.” It was subsequently in the collection of Lord Dalling and Bulwer, and was sold Feb. 21, 1873, No. 75. Exhibited at South Kensington Museum, 1869. Exhibited at the New Gallery, 1895, No. 141. Exhibited at the Grafton Galleries, 1913, No. 111. *Athenaeum*, May 28, 1853. Curtis: *Murillo*, 1883, No. 263, p. 221, as the work of Murillo.

Cook sale, Salisbury  
25 June 1958 (47)  
£750 Auctioneer.

Bt. 1959 for  
Yale University  
Art Gallery,  
New Haven.



# VALDES LEAL

Author of "The Life of St. Francis"

THE LIFE OF ST. FRANCIS OF ASSISI  
BY VALDES LEAL

## THE RE-NAVIGATING AFTER THE WRITING THE LIFE OF ST. FRANCIS

C  
2  
E  
F

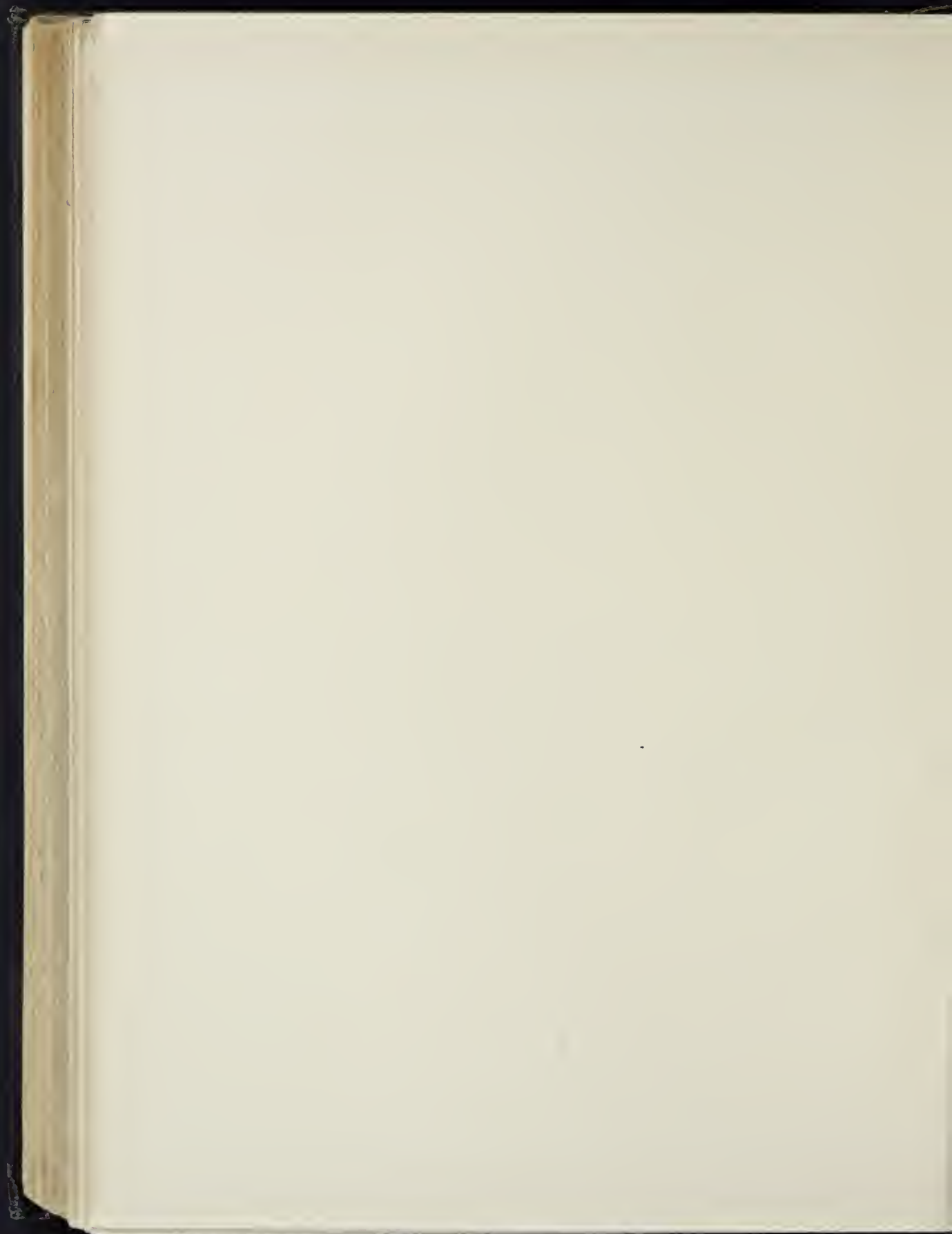
The life of St. Francis of Assisi is a story of a man who lived in a world of luxury and power, but who chose to live in poverty and simplicity. He was born in 1181 in Assisi, Italy, and died in 1226. He was a man of great faith and courage, and his life was a model of Christian living. He was a man who loved his fellow men and who sought to bring about a reform in the Church. He was a man who was loved by all who knew him, and his life was a source of inspiration to many. His life was a life of love and service, and his death was a death of peace and joy. His life was a life of true happiness and fulfillment, and his death was a death of true peace and rest.

The life of St. Francis of Assisi is a story of a man who lived in a world of luxury and power, but who chose to live in poverty and simplicity. He was born in 1181 in Assisi, Italy, and died in 1226. He was a man of great faith and courage, and his life was a model of Christian living. He was a man who loved his fellow men and who sought to bring about a reform in the Church. He was a man who was loved by all who knew him, and his life was a source of inspiration to many. His life was a life of love and service, and his death was a death of peace and joy. His life was a life of true happiness and fulfillment, and his death was a death of true peace and rest.



*R. Benaventura.*

*Se 517.*





*Arundel Club Portfolio*, 1905, No. 4.

Herbert Cook in *Boletín de la Sociedad Española de Excursiones*, July 1907, p. 103.

When exhibited at the New Gallery the suggestion was made that the picture was more probably the work of Valdés Leal, as the genuine imaginativeness of the picture makes it hard to accept the older attribution to Murillo, a painter in whom such a quality was entirely lacking.

Mr. Egerton Beck shows conclusively (*Burlington Magazine*, 1913, vol. xxiv, p. 170ff) that the painting represents a man in the habit of a Franciscan friar, wearing in addition to his habit a hood lined with white; a biretta (of the ordinary Spanish shape) with a white tassel, and an oval decoration or badge on which is a cross fleury, each arm of which is half black, half white. . . . The cap and hood are probably the insignia of some doctorate, divinity or canon law, and though one would not expect to find a friar in anything but his habit, still one may find such things to-day. The decoration is probably the badge of the Militia of Jesus Christ, and indicative of its wearer being an official of the Inquisition. . . . This, combined with the academic insignia and the notable absence of everything suggestive of the cardinalate and the episcopate would more than justify the doubt as to the identity of the person here represented with St. Bonaventura. The inscription on the scroll completely removes any lingering hesitation as to the rejection of the accepted designation. To construe this, as it stands, would not be easy; but it is impossible to doubt that it is a description of some official of the Holy Office, who had been first a Jesuit and then a Franciscan (sufficiently remarkable in itself), and as a Franciscan was provincial of Andalusia. This certainly could not have been St. Bonaventura. The identity of this particular portrait is therefore still undetermined.

Sir Claude Phillips (*Daily Telegraph*, Oct. 28, 1913) writes: "A strange *macabre* phantasy, painted with absolute sincerity and realism, and yet by sheer force of imagination lifted from earth into an atmosphere of its own, is the 'St. Bonaventura' formerly ascribed to Murillo, but now (not without authoritative voices of dissent) to Valdés Leal. . . . Strangely and wonderfully is the sense of hushed and peaceful death, of utter silence, created, with no trace of the horror of the charnel-house, no suggestion of yearning for the joys of earth! Masterly in concision and expressiveness is the whole design and arrangement of the picture; nothing superfluous, nothing but what contributes to the effect aimed at, and this once realised, in art! No Spanish painter of the seventeenth century had this kind of *macabre* imaginativeness in the full measure that Valdés Leal had it; and it is for this reason that the picture has been taken away from Murillo and ascribed to him. It cannot, all the same, be maintained that the technique of the painting closely resembles that of his best authenticated works. Señor Beruete y Moret does not admit it into his list of paintings by Valdés Leal. But then by whom? The picture is so fine, the quality of the imaginativeness which distinguishes it from its fellows is so rare in the period to which it belongs, that we feel bound to find a name for it—and a good one. The Spaniards themselves, even the specialists, hesitate to make any pronouncement. Until they shall have found a more suitable one, the name of Valdés Leal as author must be retained as the most appropriate."

"Fort discuté, tableau énigmatique, mais qu'en dépit des objections assez troublantes qu'on a opposées à l'attribution du Catalogue, je persiste à croire de Valdés Leal."—Beruete y Moret in *Revue de l'Art*, 1914, xxxv, p. 73.

# CABEZALERO

(SPANISH SCHOOL, 1633-1673)

**J**UAN MARTIN CABEZALERO, a pupil of Mateo Cerezo. Very little is known of his life, as of Carreño, left Estremadura at an early age he died while still a young man. to work in Madrid. His style approaches that

## 518. THE INSPIRATION OF ST. JEROME

Doughty House  
T. no. 31  
1664

**L**IFE-SIZE, three-quarter length, turned towards the left. He has a bald head, and a grey beard; seated in a cave, and nude to the waist, his lower limbs covered by a red garment. He gazes upward, his hands resting on an open book with red ties, which is placed on a table of rock in the left foreground. By the side of the book is an ink-pot, with a quill-pen in it, and above a crucifix. Sky and landscape seen through the opening at the back.

Canvas, 49 in. by 40 in. (1.24 m. by 1.01 m.)

Doughty House, Organ Room, No. 31.

Photo Gray, 33411.

**S**IGNED, on the rock to the left:—

J<sup>n</sup> D. CABEZALERO

ANNO., 1666.

Formerly in the Altamira collection, and subsequently in that of the Duke of Sutherland; sold at Christie's, July 11, 1913, No. 44, to Mr. Herbert Cook. (36 pms)

Exhibited at the British Institution, 1838, No. 4.

Exhibited at the Grafton Galleries, 1913, No. 187.

Cabezalero's works are exceedingly scarce. The present authentic example is, therefore, of particular value in determining his style.

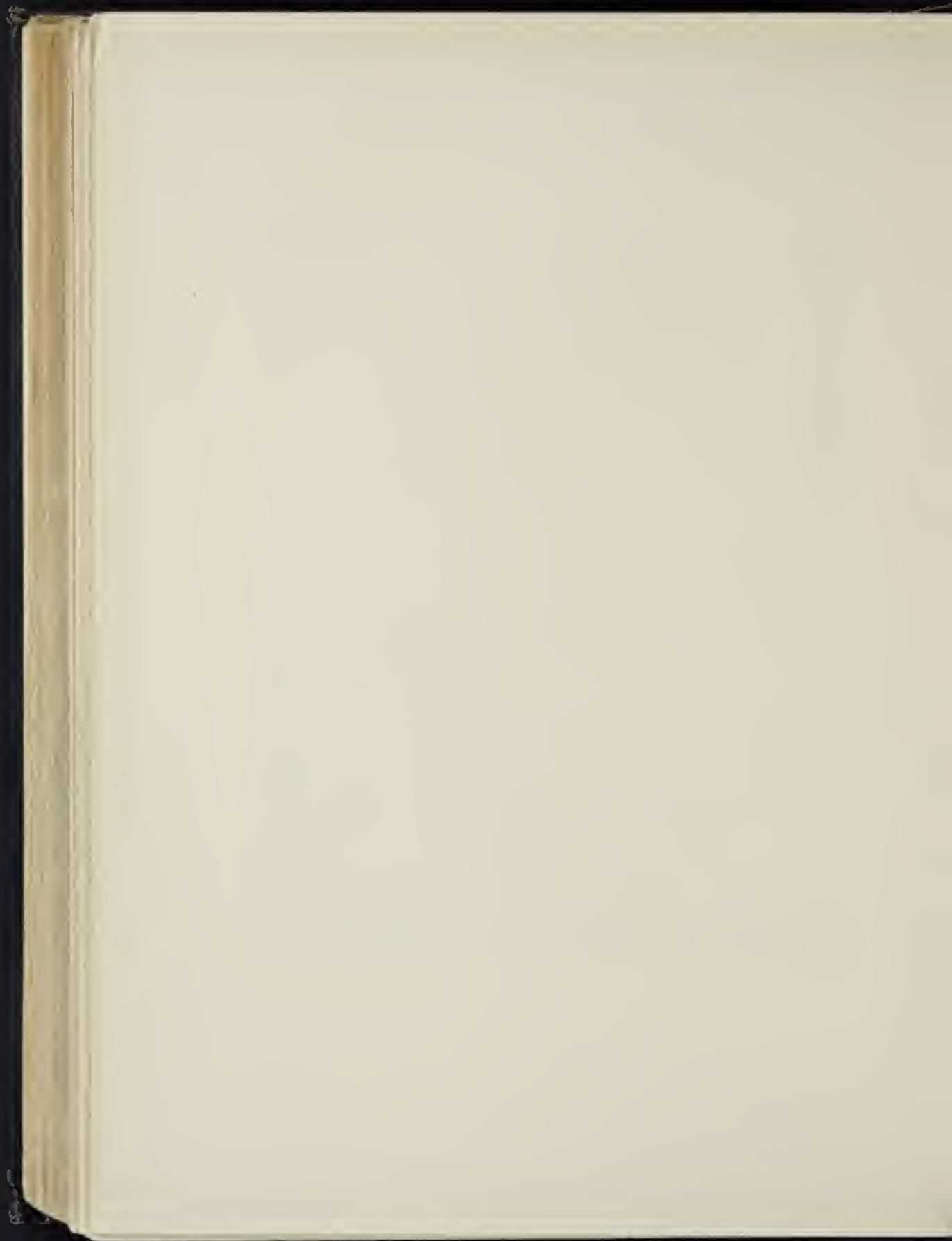
A. de Beruete y Moret, *The School of Madrid*, 1911, pp. 214-218, refers to Cabezalero's achievement, but apparently he had not noticed this picture.

Illustrated in an article by Dr. Mayer on the Grafton Galleries Exhibition (*Zeitschrift für bildende Kunst*, xxv, p. 75) as being the starting-point for the study of this painter's works, being the only signed example so far known.

Illustrated also in an article by Dr. Elias Tormo in *Boletín de la Sociedad Española*, i, Trimestre, 1915.



*No. 578*







No. 510

# ANTONIO PEREDA

(SPANISH SCHOOL, 1599-1669)

**A** NATIVE of Valladolid in Old Castille, became well qualified to execute the numerous commissions with which he was entrusted. As a pupil of Pedro de las Cuevas, he he became a notable painter in Madrid.

## 519. ST. JEROME

**F**ULL-LENGTH, life-size, in the cell of a hermit. He is nude but for a crimson drapery passed across his knees and round his loins. He is seated, resting his right elbow on a parchment placed on the stone table to the left; he gazes upwards to the right at the bright light in which appears the trumpet of an archangel. On the ground near his feet, and to the left, are the Vulgate, which he translated, other books, and a skull.

*Canvas*, 50 in. by 39½ in. (1.27 m. by 1 m.)

Doughty House, Organ Room, No. 4.

Photo Gray 36112.

**F**ORMERLY attributed to Ribera. The style recalls the St. Jerome by Pereda in the Prado (No. 1046). The introduction of a trumpet into a painting of this subject is somewhat unusual, but three archangels sounding their trumpets are introduced by Pierre Subleyras into one of his pictures of this subject.

*Anon. sale,  
Sotheby, 2 Feb  
1958 (104)*

# FRANCISCO HERRERA THE YOUNGER

(SPANISH SCHOOL, 1622-1685)

**F**RANCISCO HERRERA the younger (*El Mozo*) was the son of Herrera el Viejo. He worked at Madrid as well as at Seville. He belongs rather to the declining moment of the school of Seville.

## 520. ST. FRANCIS IN ECSTASY

**F**ULL-LENGTH, life-size figure of the Saint, who kneels to the left with his hands extended and showing the stigmata; he looks upwards and rays of light fall upon him; an angel on the right is pointing to him.

Canvas, 55 in. by 42½ in. (1.39 m. by 1.07 m.)

Doughty House, Organ Room, No. 18.

Photo Gray 33483.

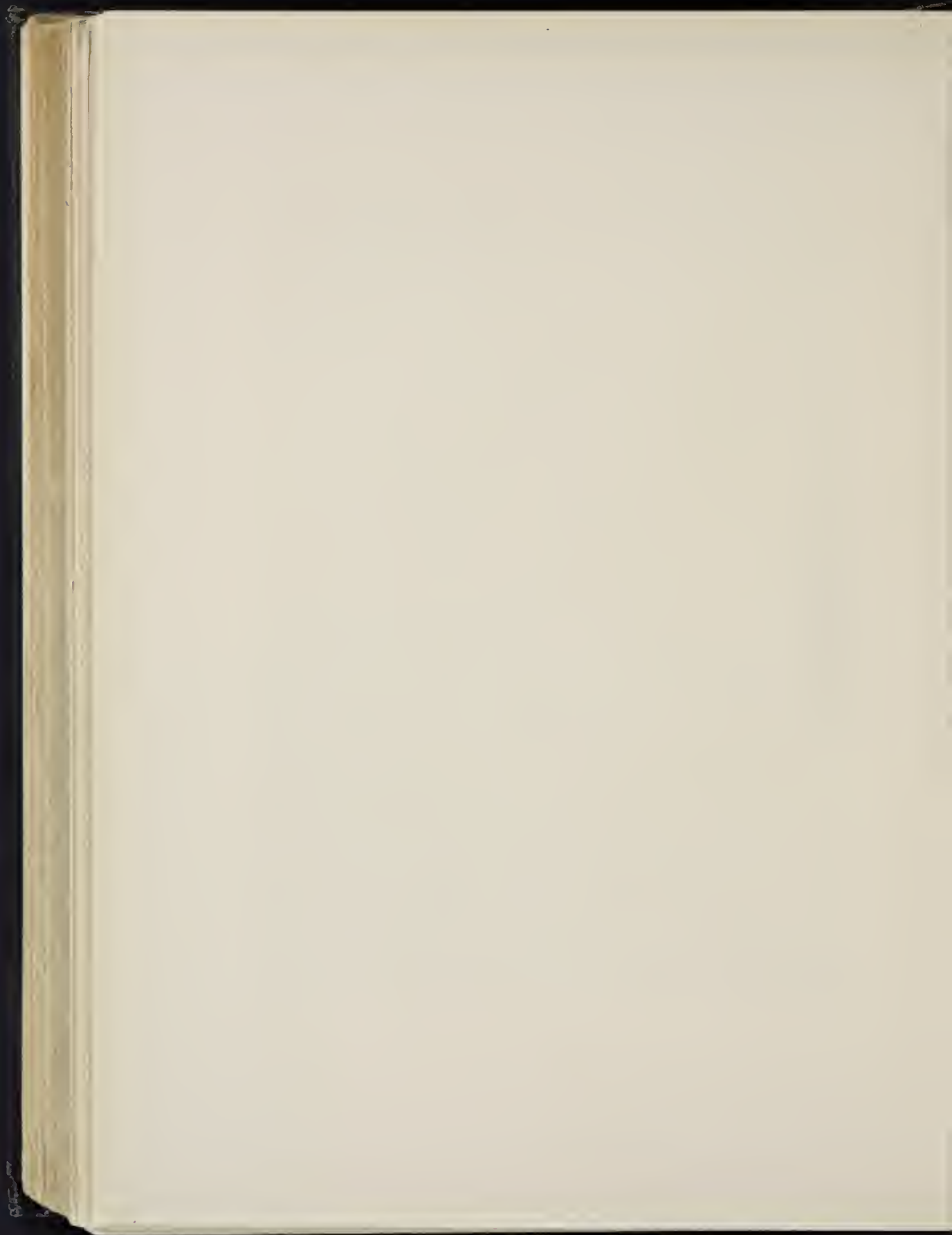
**F**ORMERLY in the collection of M. Stanislas Baron. Exhibited at the New Gallery, 1895, No. 161, under the name of Alonso Cano. Exhibited at the Grafton Galleries, 1913, No. 136. A. L. Mayer (*Die Sevillaner Malerschule*, 1911, p. 144) recognises this picture as the work of the younger Herrera. Mayer: *Geschichte der Spanischen Malerei*, 1913, ii, 58, in the name of this artist. "It would be interesting to compare the almost hysterical ecstasy of this 'St. Francis' with one of the many similar presentations of the Saint by Cigoli, to be found in the Florence galleries. The resemblance comes rather from the strained mode of conception, imposed by the late time in dealing anew with the beautiful legend, than from any influence exercised by the Italian on the Spanish painter."—Sir Claude Phillips in *Daily Telegraph*, Feb. 24, 1896.

Cook sale, Sotheby  
25 Jun 1958 (46)  
£220 Arcade Gallery  
Ann. Soc. Christi.  
New York 7 Dec. 1977  
(40)





*No. 520*







*Christ after the Resurrection*

A. 301

# MURILLO

1597-1668

**R**afaela María de Murillo was born in Seville, Spain, on June 27, 1597. She was the daughter of a poor but pious family. Her father, Juan de Murillo, was a weaver, and her mother, Catalina, was a seamstress. She was the youngest of seven children. She was educated in the convent of the Holy Trinity, where she spent most of her life. She was a devout and pious woman, and her art reflected her deep faith and devotion to God.

## 521 CHRIST AFTER THE FLAGELLATION, COMFORTED BY ANGELS

**C**HRIST AFTER THE FLAGELLATION, COMFORTED BY ANGELS. This painting, one of Murillo's most famous works, depicts the Christ after the flagellation, a scene from the Passion. Christ is shown lying on the ground, his body marked with wounds, and he is being comforted by two angels. The painting is characterized by its soft, delicate style and its focus on the human and divine aspects of the subject.

Oil on canvas, 1610-1615.

Madrid, Museo del Prado.

Height: 100 cm. Width: 130 cm.

**T**his painting, one of Murillo's most famous works, depicts the Christ after the flagellation, a scene from the Passion. Christ is shown lying on the ground, his body marked with wounds, and he is being comforted by two angels. The painting is characterized by its soft, delicate style and its focus on the human and divine aspects of the subject. The composition is simple and direct, with Christ and the angels as the central figures. The use of light and shadow is subtle, creating a sense of intimacy and tenderness. The overall effect is one of quiet suffering and divine grace.

Murillo's style is characterized by its soft, delicate lines and its focus on the human and divine aspects of the subject. He was a master of the Baroque style, and his work is highly regarded for its beauty and emotional power. This painting is a prime example of his skill and artistry.



# MURILLO

(SPANISH SCHOOL, 1618?-1682)

**B**ARTOLOMÉ ESTEBAN MURILLO Y PEREZ, to give him his full name, was of humble parentage in Seville and became an orphan at the age of ten. A pupil of Juan del Castillo, he when twenty-five years of age journeyed to Madrid, where he met with much kindly assistance at the hand of his fellow-townsmen Velazquez. Subsequently in Andalusia he enlarged his style, and showed great mastery of technique. He is best known for his devotional compositions, the softness of his colouring, the intensely expressive faces, and the affection and tenderness of his genius.

## 521. CHRIST AFTER THE FLAGELLATION, COMFORTED BY ANGELS

PLATE XXIII.

**C**HRISt, wearing the loin cloth, kneels towards the right, His hands on the ground before Him, as if to take up His garments. On the left is the column from which hangs the rope. On the right two winged angels, one in white, regard Him with anxious gaze.

Canvas, 41 in. by 57½ in. (1.04 m. by 1.46 m.)

Doughty House, Organ Room, No. 8.

Photo Anderson 18467; Gray 33553.

**T**HIS pathetic picture once belonged to Noel Desenfans (died 1807), who was commissioned to collect pictures for the National Gallery of Warsaw. After the partition of Poland, the pictures were left on his hands, and, after selling a few (of which this was one), the bulk passed to Sir Francis Bourgeois, P.R.A. At his death, in 1811, they were left to Dulwich College, where they now form the Picture Gallery.

This picture seems to have been acquired by F. H. Standish, and to be one of those bequeathed by him to King Louis Philippe. It was probably the one sold at Christie's, May 28, 1853, No. 116, and described in the catalogue as "Very grandly drawn." #

Sir J. C. Robinson, *Memoranda on Fifty Pictures*, 1868, No. 31, p. 48, says that it subsequently "found its way into the possession of the dealer Peter Norton."

Exhibited at the New Gallery, 1895, No. 148.

Exhibited at Burlington House, 1902, No. 80.

Exhibited at the Grafton Galleries, 1913, No. 188.

N. Desenfans: *Catalogue of Pictures* exhibited at No. 3 in Berners Street, 1801, vol. i, No. 47,

p. 114.

Curtis: *Murillo*, 1883, No. 212, p. 201, as "An early work."

A. L. Mayer: "Murillo" in *Klassiker der Kunst* series, 1913, p. 94, as "A work of 1650-1670."

A. L. Mayer: *Die Sevillaner Malerschule*, 1911, p. 172.

A. L. Mayer: *Geschichte der Spanischen Malerei*, 1913, vol. ii, p. 94.

"Tighter, more anxious in the modelling, and no doubt an early work is the 'Christ after Flagellation, Comforted by Angels'—a beautiful piece, undoubtedly Murillo's, though of a truly tragic pathos, high above mere sentimental tenderness, such as we expect to find in Ribera and Zurbaran, rather than in the gentle painter of Madonnas."—Sir Claude Phillips, in *Daily Telegraph*, Oct. 28, 1913.

"The connection between this composition and the 'Christ at the Column' of Velazquez in the National Gallery is an evident one, and has been pointed out by Carl Justi in his great work on the latter master."—Sir Claude Phillips in *Daily Telegraph*, Feb. 24, 1896.

Pl. by Boston  
1954.

Under Hat in room and in case, no label (Angel)  
47' x 55½" in last Census sale, Somerville, 26 Jan 1957  
which was a gift to me

# MURILLO

## 522. THE MAGDALEN

A 28 pl D  
Williams -  
Vespene Museum  
95-100 Sts  
Arundel, Va  
1953

**F**ULL-LENGTH, life-size. In a yellow low-cut robe and white under-dress ; a red ribbon in her hair. She kneels to the right, but is turned towards the left as she gazes upwards. Her right hand is extended and her left is raised to her bosom. On a cushion on the ground to the right are the jewels suggesting the vanities of the world that she has renounced.

*Canvas*, 66 in. by 43 in. (1.67 m. by 1.09 m.)  
Doughty House, Garden Gallery, No. 202.  
Photo Gray 36107.

Bought in 1894 for £500.

# MURILLO

## 523. ECCE HOMO

Arundel Club  
on loan to  
Leamington Spa 1953

**B**UST-LENGTH, smaller than life-size. The Man of Sorrows, in a bright red robe, with downcast eyes, wearing the Crown of Thorns. He has a brown beard; His hands are bound with a cord.

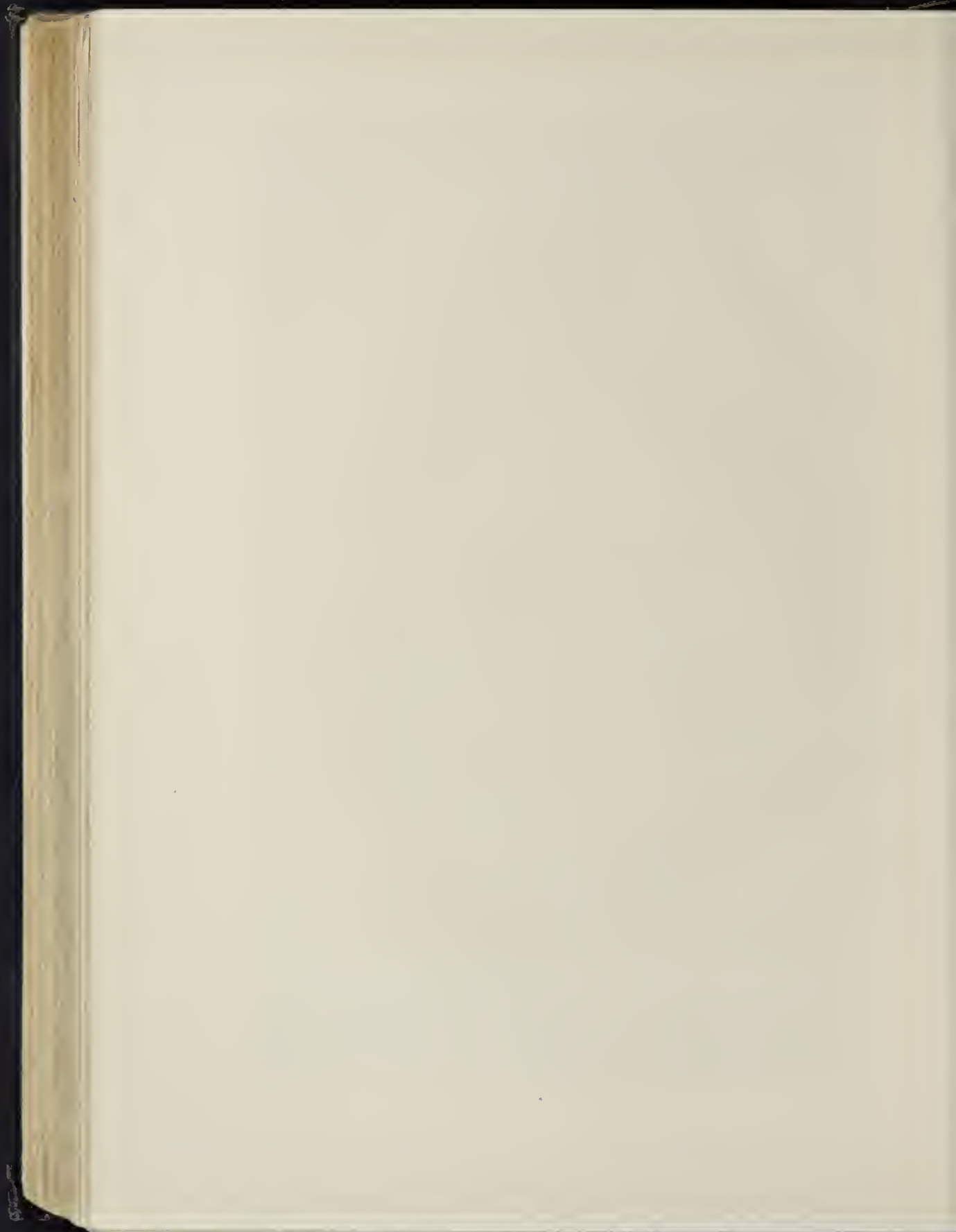
*Canvas*, 25 in. by 21 in. (0.63 m. by 0.53 m.)  
Doughty House, Organ Room, No. 21.  
Photo Anderson 18465.

**E**XHIBITED at Burlington House, 1871, No. 65. This is clearly a very late work, as we may judge from the soft tonality and atmospheric effects. Almost identical pictures, also by Murillo, hang in the Cadiz Museum and at Langton, Duns, N.B. (Arundel Club Portfolio, 1913, No. 17.)  
Curtis, *Murillo*, 1883, No. 201.  
Mayer, *Murillo*, (in *Klassiker der Kunst* Series), 1913, p. 183, as of 1675-82.



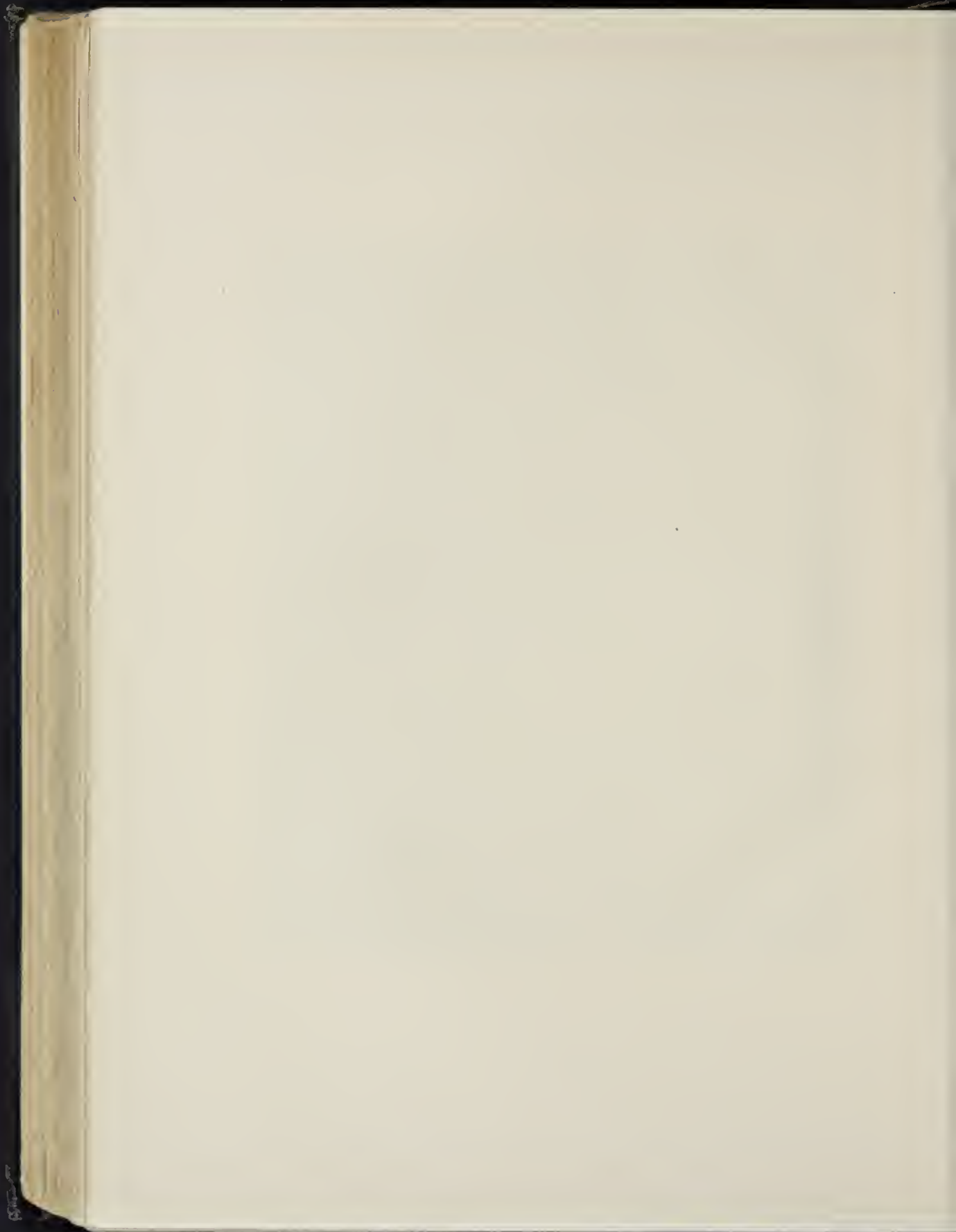


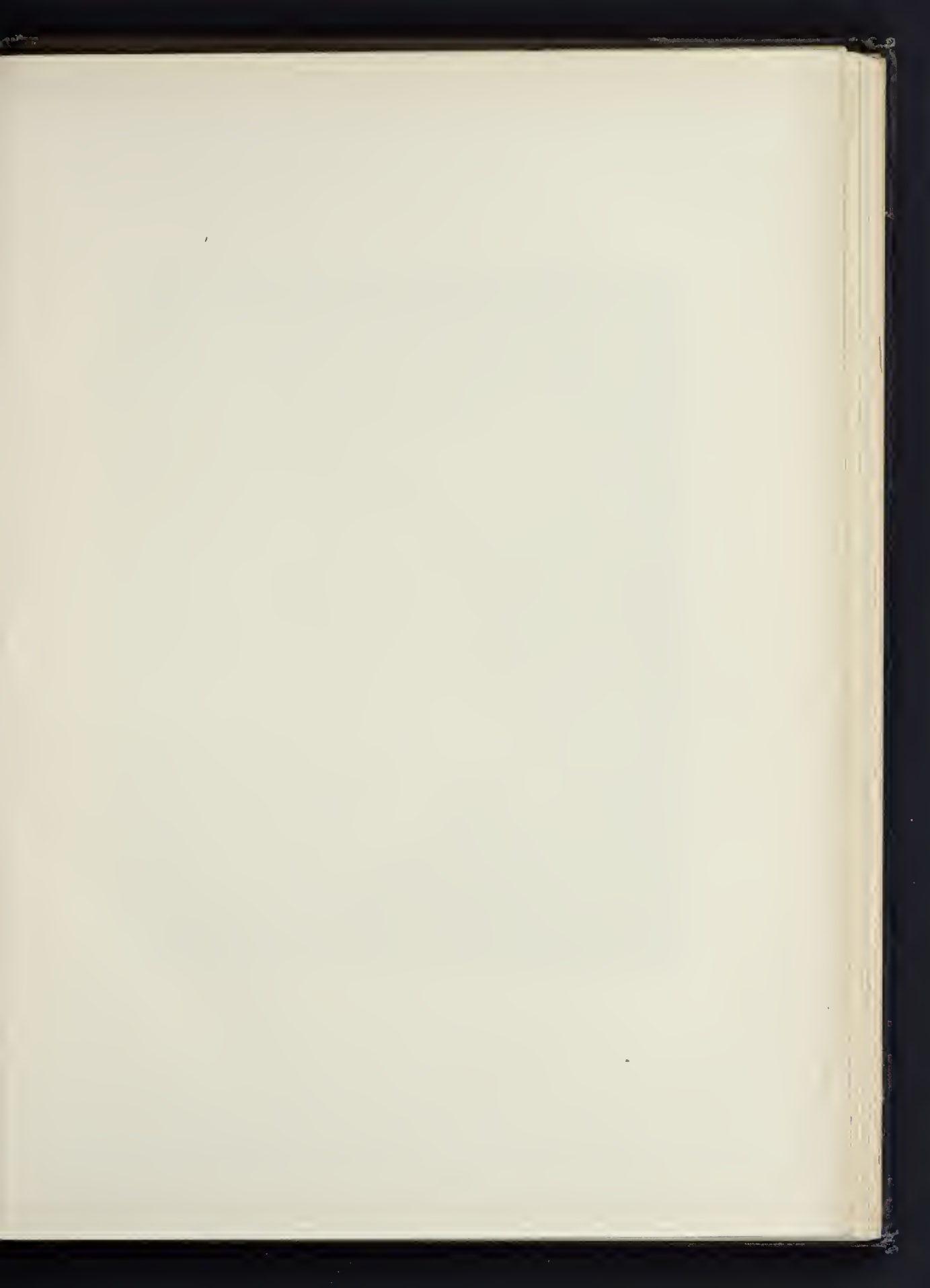
*No. 522.*





16. 520

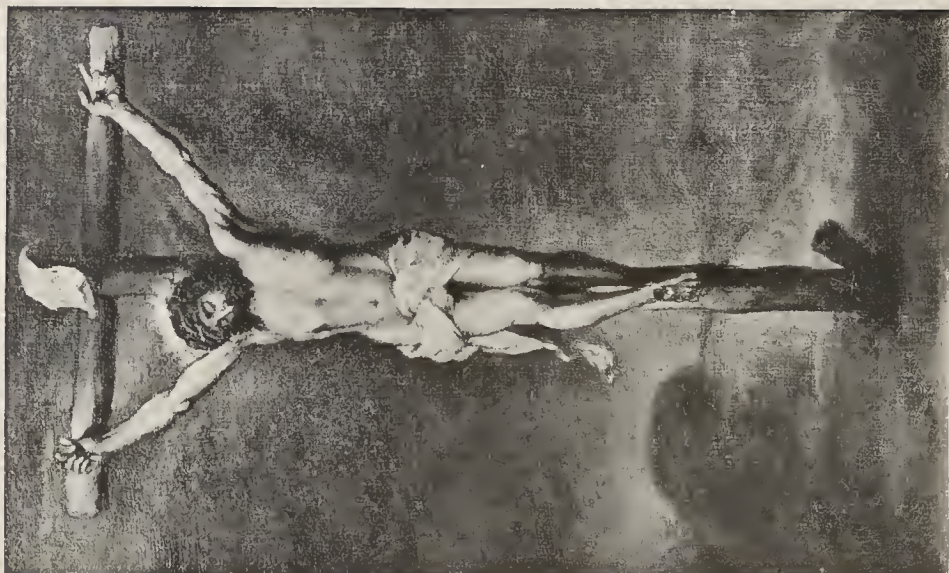






*No. 524*





No. 535.



No. 520.



# MURILLO

## 524. THE VIRGIN

**H**ALF-LENGTH, turned three-quarters to the left, in a pink robe and a blue mantle; a yellow scarf on her head and shoulders. Her hands are on her breast.

*Canvas*, 29 in. by 24 in. (0.73 m. by 0.61 m.)

Doughty House, Organ Room, No. 22.

Photo Anderson 18466.

**A**T one time in the collection of Joseph Mayer, *Murillo* (in *Klassiker der Kunst* Series), Buonaparte; subsequently in that of 1913, p. 168, as painted 1670-80. Wynn Ellis, and acquired at his sale, Apparently this is the "Virgin of the Annunciation." It seems to be one of the paintings offered in June 17, 1876 (No. 36), under the title of "The Virgin in Prayer," by Murillo. (Waters, 1875 to the National Gallery under the terms of the £200 11s.) Wynn Ellis bequest, but eventually declined. Curtis, *Murillo*, 1883, No. 74, p. 148.

# MURILLO

## 525. THE CRUCIFIXION

*Cook sale, 13 April  
1944 (36)*

**T**HE head of the Saviour, surrounded by rays, has fallen on His right shoulder; a linen cloth is tied in a knot around His loins; the cross is upheld by a wooden wedge driven into the ground. A scroll inscribed INRI extends over the top of the cross.

*Canvas*, 20 in. by 12½ in. (0.508 m. by 0.31 m.)

Doughty House, Organ Room, No. 11.

Photo Gray 36192.

**B**ROUGHT to England about 1806 by Curtis, *Murillo*, 1883, No. 218, p. 203. Viscount Strangford, Ambassador to Portugal, and sold at his sale, June 17, 1864, No. 138 (Robinson, £66s.)

# MURILLO

## 526. ST. JOSEPH AND THE HOLY CHILD

**L**IFE-SIZE, three-quarter length figure of St. Joseph, who, wearing a black robe and a brown cloak over his knees, is seated on a bench. He holds to his left side the Divine Child, who has fair hair and is seen standing at full length. He holds the lily branch in His left hand.

*Panel*, 42 in. by 31 in. (1.06 m. by 0.78 m.)

Doughty House, Organ Room, No. 26.

Photo Gray 33541.

**E**XHIBITED at the Grafton Galleries, 1913, that was in the collection of Mrs. Lyne-Stephens. No. 166. Another version by Tobar is in the Glasgow Gallery.  
Curtis (*Murillo*, 1883, No. 346, p. 253) describes this as a repetition of a picture Bought in 1874 for £1,500.

# AFTER MURILLO

## 527. THE INFANT CHRIST AND ST. JOHN

Cook sale, 50th St  
25 June 1958 (51)  
£30 by Somerville

**T**HE Infant Christ gives water in a shell to the infant St. John, whose reed cross rests against his left shoulder. In the left foreground is the emblematic lamb. Angels appear in the bright sky above.

*Canvas*, 50 in. by 40 in. (1.27 m. by 1.01 m.)

Doughty House, Bedroom.

AN excellent old copy of the original in the Concha." Prado Museum, known as "Los Niños de la

# SCHOOL OF MURILLO

## 528. LANDSCAPE, WITH SHEEP AT A WELL

**S**HEEP and a goat are grouped round a well-head, where they are being watered. On the left is rising ground; on the right is a splintered tree, with open country beyond.

*Canvas*, 14 in. by 18 in. (0.35 m. by 0.45 m.)  
Doughty House, Hall.

CURTIS: *Murillo*, 1883, No. 407.

# MURILLO

(ATTRIBUTED TO)

## 529. PORTRAIT (SO CALLED) OF THE PAINTER

**H**ALF-LENGTH, life-size. He wears a dark robe, with lace collar and cuffs; long hair, pointed beard; his right hand is on his breast; his left not visible; dark background. Across the parapet in the foreground is an inscription, probably of much later date: "EL RETRATO DE BARTOLOME ESTEBAN MURILLO DEMANO SUYO."

Canvas, 31 in. by 25 in. (0.78 m. by 0.63 m.)

Doughty House, Garden Gallery, No. 201.

Photo Anderson 18468; Gray 16462.

**A**LABEL on the back states that this picture was formerly in the Vereker Collection and exhibited at Leeds in 1868. If that is so, it would be the picture described as "A Cavalier," by Velazquez, lent by Colonel the Hon. C. S. Vereker, No. 339, to that exhibition. (See Curtis: *Velazquez*, 1883, No. 229v, p. 89.) Bought in 1879, from Sir J. C. Robinson, C.B.

Exhibited at the Grafton Galleries, 1913, No. 134. Mayer: "Murillo," in *Klassiker der Kunst Series*, p. 272, as a doubtful work, but belonging to Murillo's "circle." Curtis: *Murillo*, 1883, No. 468. The attribution, likeness and style of painting present difficulties. The real likeness of Murillo, which certainly differs from this portrait, is at Althorp.

*= Gent sale, Frith's, 16 June 1875 (124) as Murillo A. Sanchez 70 pm J.C. Robinson.*

# MURILLO

(ATTRIBUTED TO)

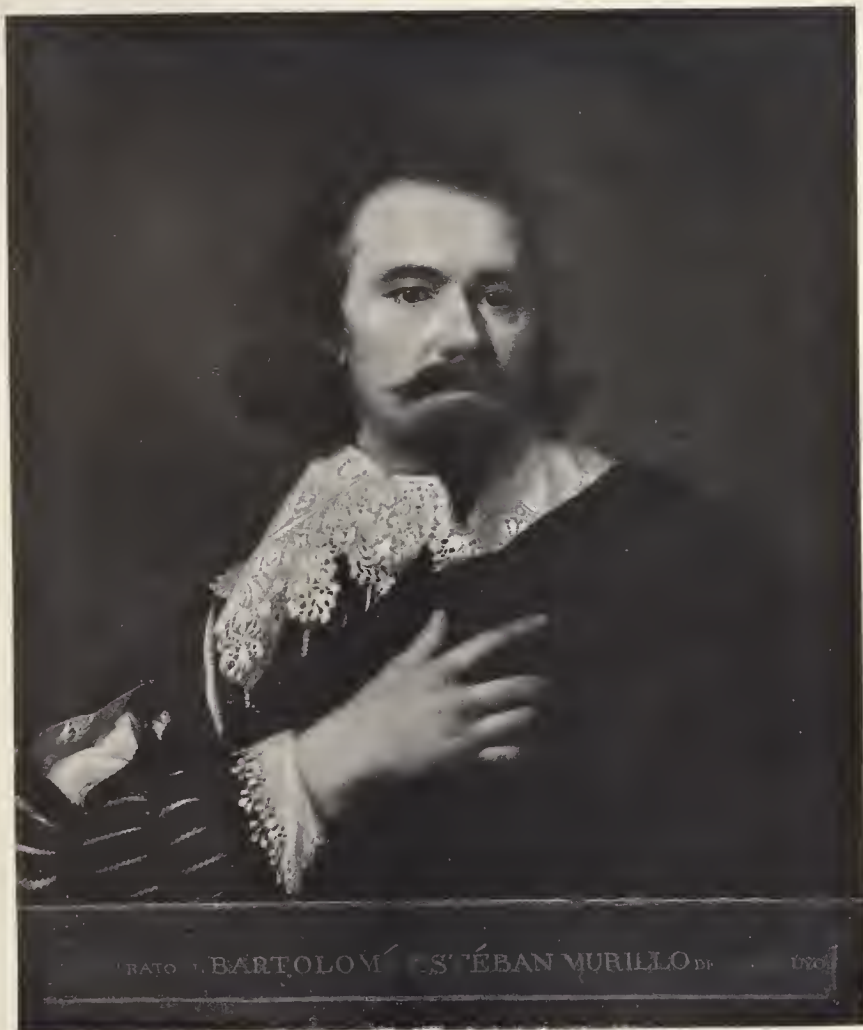
## 530. ST. JAMES

*Sold, Sotheby's, 23  
July 1958 (173)*

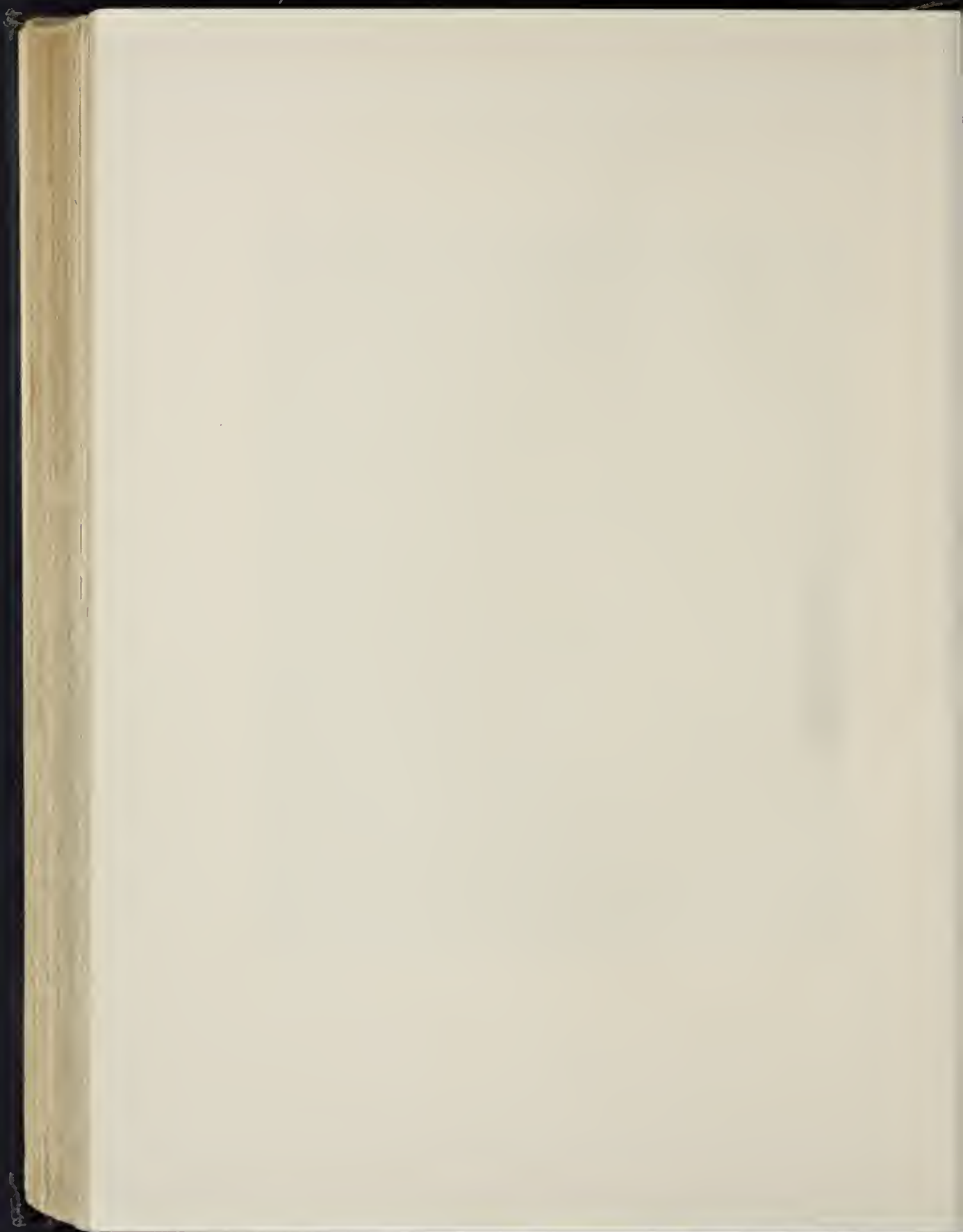
**T**HREE-QUARTER length figure, turned to the left. In a black habit and a cloak lined with white. A pilgrim's staff against his left side, and rays of light round his head. The hands to the breast, and the eyes gazing upwards. Dark background partially lit on the left.

Canvas, 5½ in. by 4½ in. (0.13 m. by 0.11 m.)

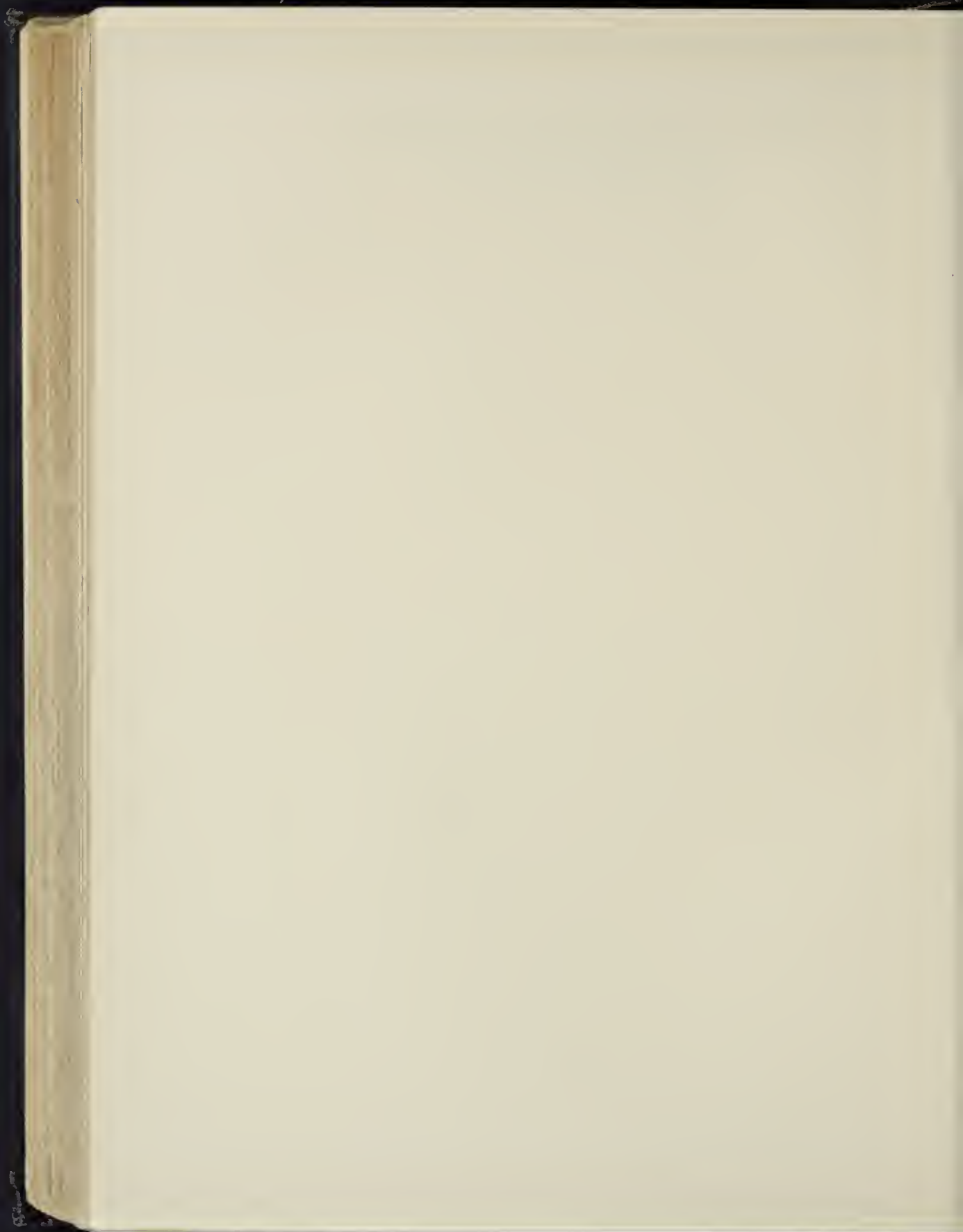
Doughty House, Boudoir.



N. 529



# VI. UNCERTAIN SCHOOLS





# UNCERTAIN SCHOOLS

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## GERMAN OR FRENCH SCHOOL

### 531. PORTRAIT OF A MAN IN BLACK

**S**MALL three-quarter length figure of a man, turned three-quarters to the left. He wears a black slashed doublet, and a black flat cap with a monogram FR on it; he is clean-shaven and has fair hair.

Cook sale, Salisbury  
25 June 1958 (89) as  
Gonart. £450  
C. D. M. F.

*Arched Panel*, 7 $\frac{1}{4}$  in. by 5 $\frac{3}{4}$  in. (0.18 m. by 0.14 m.)  
Doughty House, Boudoir.

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## SCHOOL OF BOHEMIA (?)

### 532. THE CRUCIFIXION

**O**N either side of the Crucified Christ, and in the foreground, stand the Virgin and St. John the Evangelist. Three angels, in red, blue and green robes, minister to the figure on the cross. The background is a brilliant red.

*Panel*, 10 in. by 7 in. (0.25 m. by 0.17 m.)  
Doughty House, Boudoir.

THIS seems to be an archaistic work. Some have allotted it to the School of Bohemia.

# UNCERTAIN SCHOOLS

## FLEMISH (?) SCHOOL

### 533. LANDSCAPE

Cook sale, London  
25 June 1958 (63)  
£70 ft Collins

**A** MAN is seated on the low-lying ground in the left foreground. A winding path leads on the right to rising ground crowned by a monastic building. A dark landscape seen in cloudy weather towards sunset.

*Canvas*, 26 in. by 3 1½ in. (0.66 m. by 0.8 m.)  
Doughty House, Bedroom.

**T**HIS may well be by some painter working in the style of Orizonte (Jan Frans van Bloemen), who lived 1662-1740, and took Gaspard Poussin for his model.

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## FLEMISH (?) SCHOOL

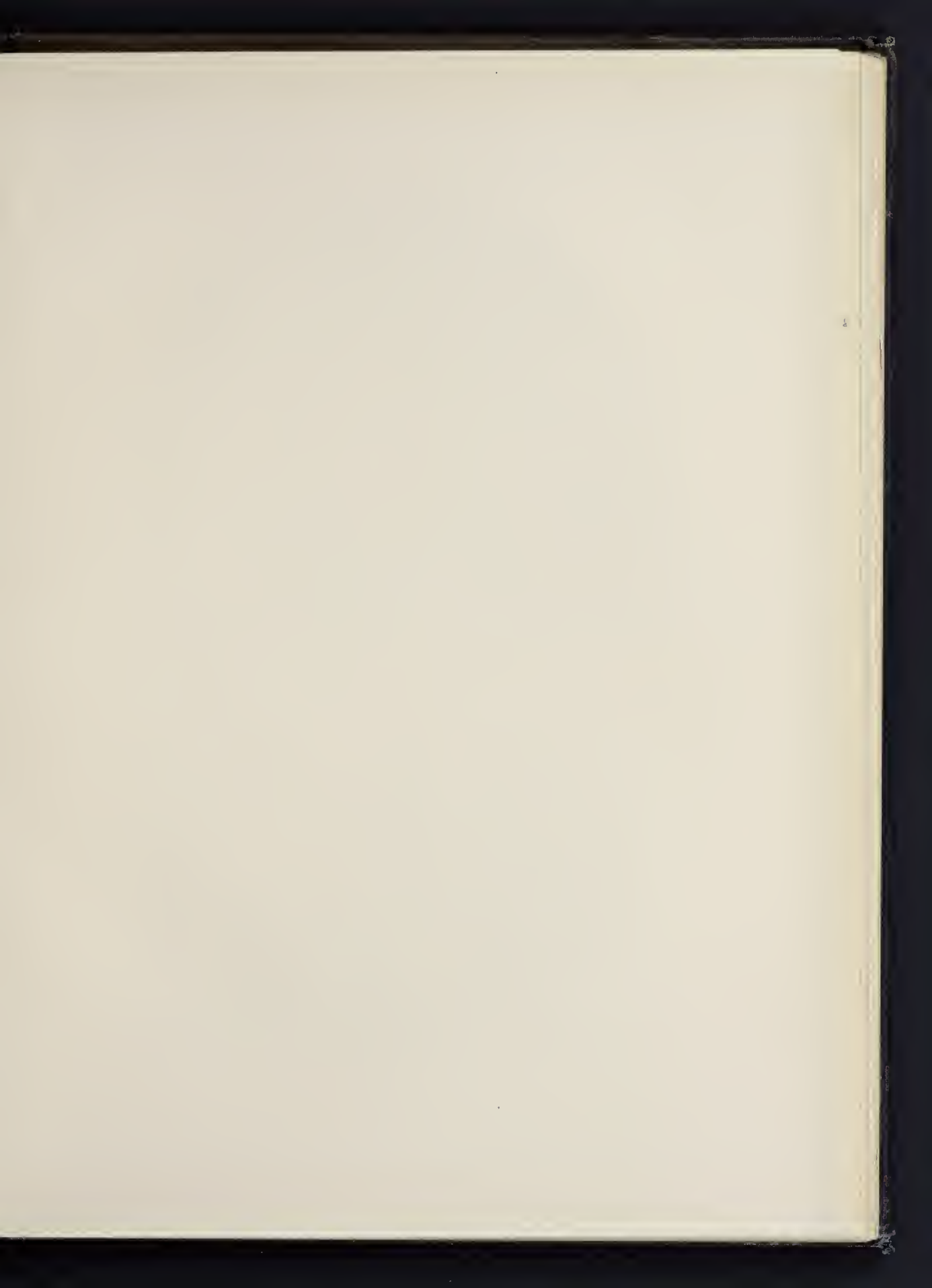
### 534 LANDSCAPE

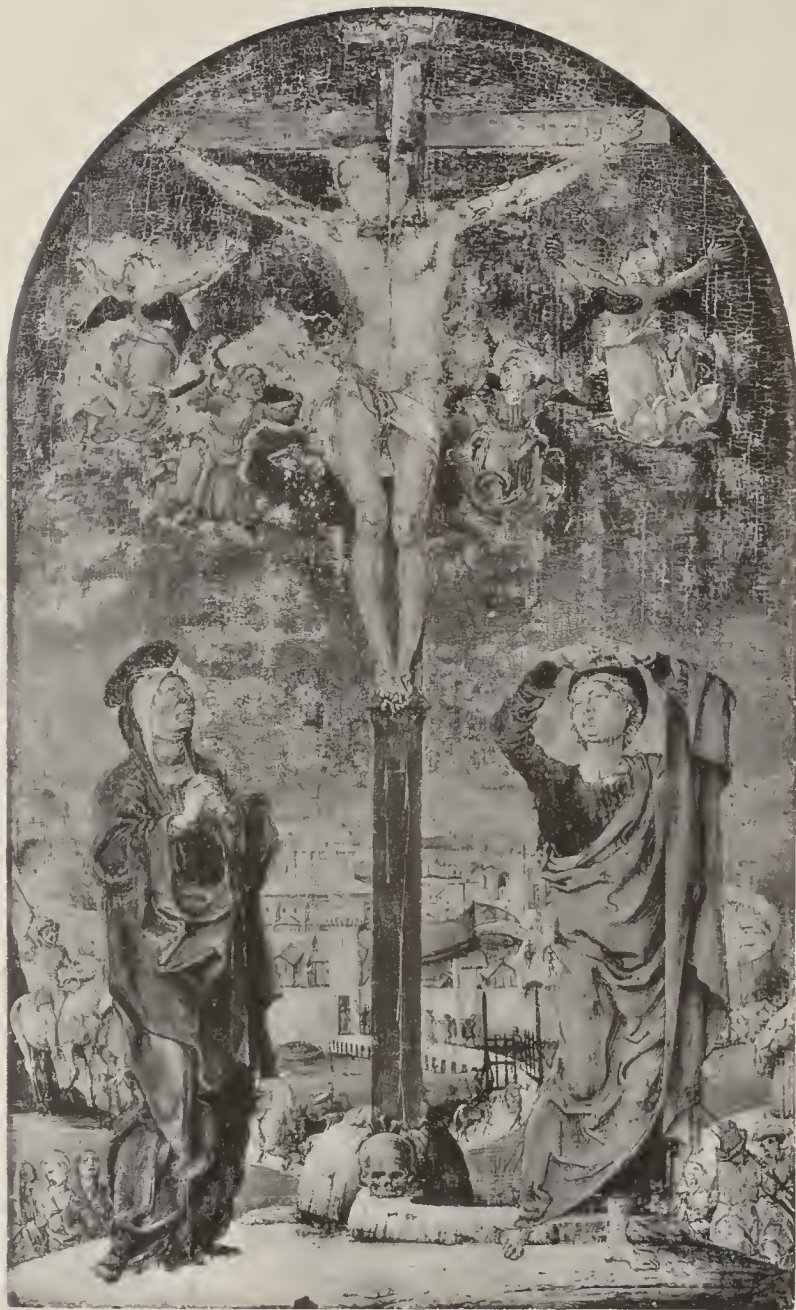
**T**HE sun streams in through the trees on the left on the bank of a river, which towards the right is crossed by a two-arched bridge. Beyond, the river widens. Hills in the distance. There are no human figures.

*Canvas*, 37½ in. by 50 in. (0.95 m. by 1.27 m.)  
Doughty House, Landing.

# VII. ADDENDA







*No. 535*

# COSIMO TURA

(FERRARESE SCHOOL, 1430?-1495)

(For life and bibliography see Vol. I, p. 139)

## 535. THE CRUCIFIXION

>Add to Fitzwilliam  
Mus., Camb. Sp. 1942  
p. 200!

**C**HRIST hangs on the Cross raised high above the two standing figures of the Virgin and St. John. Four small flying angels are in the sky, and many smaller figures are grouped below. Elaborate architectural background in the usual reddish-pink Ferrarese tones. The gold ground shows everywhere through the deep blue of the sky. The two chief figures are clad in the rich crimson and blue peculiar to Tura.

Panel; arched top, 19 $\frac{3}{4}$  in. by 12 in. (0.5 m. by 0.3 m.)

Esher.

Photo Gray 36373.

**P**URCHASED by Mr. Herbert Cook, March 13th, 1914, No. 9, at a sale at Christie's, under the name of Andrea del Castagno, and subsequently entrusted to Mr. Buttery, who removed the repaints from the upper portion, revealing the original work of Tura, which seems to have been much damaged at some remote period.

Exhibited at the Burlington Fine Arts Club (Winter) Exhibition, 1915, No. 20.

The following account of the picture appeared in the *Burlington Magazine*, August, 1915, p. 202, written by Dr. Tancred Borenius:—

“The small panel representing ‘The Crucifixion’ now for the first time reproduced by kind permission of the owner, Mr. Herbert Cook, appeared a little more than a year ago at Christie's, at the sale of Mr. F. Tessier's collection. In the sale catalogue it was put down to Andrea del Castagno, an attribution which it would be obviously superfluous to refute. The picture has suffered greatly through the fading of the colours—indeed in the whole of the upper half of the panel they are practically gone; when the picture was seen, the faded portions were clumsily filled in, but these repaints were removed after the picture passed into the possession of the present owner.

“That this is a work by Cosimo Tura will, I think, scarcely be questioned, so clearly are the charac-

teristics of his art expressed in the weirdly dramatic intensity of expression, the blending of grotesqueness and grandeur which is the very essence of the design, and the marvellous quality of polished hard stones peculiar to the colouring of those portions where the pigments have escaped downright destruction. And indeed in certain portions where nothing but the outline remains it would seem as if the amazing crispness and vigour of Tura's drawing made itself felt with double intensity. The background suggests an imitation of motives occurring in certain early works by Mantegna, although everything has been translated into the peculiarly Ferrarese language of artistic convention. Although sadly injured, this certainly seems an addition to the *œuvre* of the rare Ferrarese master which deserves to be chronicled.”

“By far the finest thing here, though it is, alas! little more than a ruin, is the small ‘Crucifixion’ by Cosimo Tura. It somewhat resembles in design, but surpasses in power if not in fervour, the early work of the same subject by Giovanni Bellini, in the Correr Museum at Venice. The great living sweep of the rhythm, connecting the figures in the air with those on earth, exactly expresses the unbridled passion and yet the nobility of the conception.”—Sir Claude Phillips in *Daily Telegraph*, Dec. 7, 1915, describing the Exhibition at the Burlington Fine Arts Club.

# GIORGIONE

(VENETIAN SCHOOL, 1477?-1510)

(For life and bibliography see Vol. I, p. 162)

FINISHED BY

# TITIAN

(VENETIAN SCHOOL, 1489 (?)-1576)

(For life and bibliography see Vol. I, p. 168)

## 536. THE PORTRAIT OF CATERINA CORNARO

PLATE XXIV.

**A**LADY of ample proportions is seen standing behind a parapet on which she rests her left hand. She is wearing a deep Venetian red dress cut square at the neck, and sleeves slashed at the side to show the white lining. A transparent veil is over her right shoulder, a slaty-gray sash round her waist, and she has her rich dark brown hair bound up on each side in a gold-striped net. The marble parapet contains a likeness in *grisaille* of the same lady, seen in profile, and the letters *rv* on the left below. Dark gray background, with a darker vertical space on the extreme right.

*Canvas*, 47 in. by 38 in. (1.18 m. by 0.97 m.)

Doughty House, Garden Gallery, No. 241.

Photo Anderson 3478; Emery Walker.

*The following pages are reprinted from a monograph written by Mr. Herbert Cook and published in July 1915 by J. J. Waddington, 190 Strand.*

**A**CQUIRED by Mr. Herbert Cook in July, 1914, from the Paris dealer, M. Wildenstein, who had purchased it two or three years previously out of the collection of Senator Crespi of Milan. It was there known as "La Schiavona" by Titian,<sup>1</sup> and as such can be traced back to 1641, when it belonged to the Counts Martinengo-Colleoni of Brescia. It is not known exactly when the name of Caterina Cornaro became attached to it, but in 1878 Crowe and Cavalcaselle in their *Life of Titian* (II, p. 58, note) were the first to mention a then existing tradition to that effect. The attribution to Giorgione dates back only to 1900, when the present writer (hereafter quoted as Cook) was the first to publish this view of the authorship, and to raise a controversy that is still unsettled. The majority of modern critics uphold the view that Titian, and Titian alone, is responsible for the work, but a minority have followed the Giorgione identification, and the present writer is still strongly of opinion that this view is substantially correct although prepared to admit that Titian had a hand

<sup>1</sup>That is "The Slavonian Lady." This fancy name was attached to other portraits, as it would seem quite gratuitously. There is another example of this abuse in the Richmond Gallery, the portrait of Laura de' Dianiti, by Titian, which became "La bella Slavonia" a century later.





# EDIZIONE

ITALIA

LA BIBLIOTECA DI  
STORIA E LETTERATURA

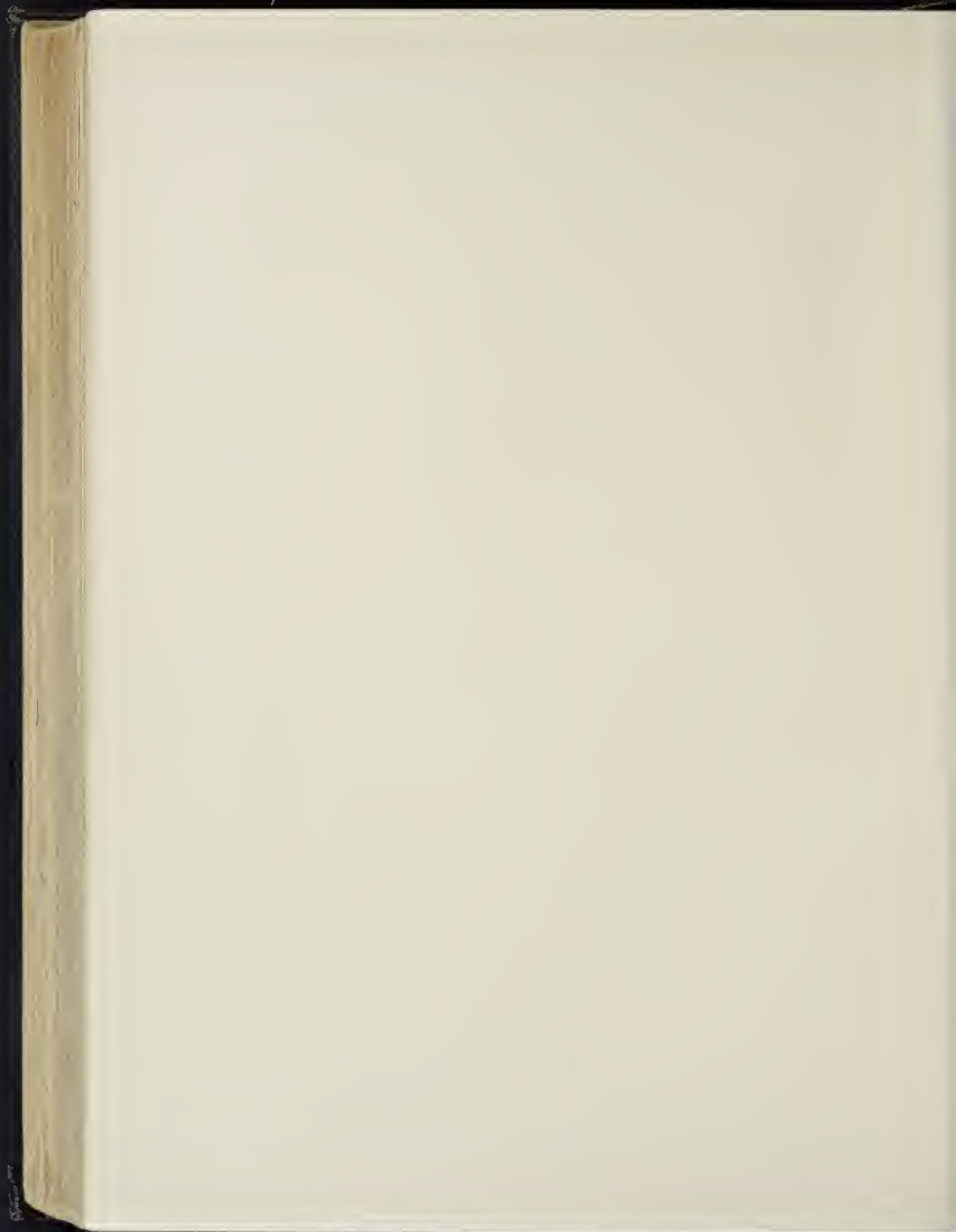
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*Portrait of Caterina Cornaro.*

*No. 536.*



in the revision which it is obvious the picture has undergone.

Two questions are therefore involved, first the identity of the lady, and secondly the attribution of the painting.

The evidence for the belief that the lady represented is Caterina Cornaro is set out in Cook, *Giorgione*, 1900, pp. 76-78:—

“ Before discussing the question of authorship, it is a matter of some moment to be able to identify the lady represented. An old tradition has it that this is Caterina Cornaro, and, in my judgment, this is perfectly correct. Fortunately, we possess several well-authenticated likenesses of this celebrated daughter of the Republic. Born 1454, she had been married to the King of Cyprus, and after his death had relinquished her quasi-sovereign rights in favour of Venice. She then returned home (in 1489) and retired to Asolo, near Castelfranco, where she passed a quiet country life, enjoying the society of the poets and artists of the day, and reputed for her kindness and geniality. Her likeness is to be seen in three contemporary paintings:

“ 1. At Buda-Pest, by Gentile Bellini, with an inscription.

“ 2. In the Venice Academy, also by Gentile Bellini, who introduces her and her attendant ladies kneeling in the foreground, to the left, in his well-known ‘Miracle of the True Cross,’ dated 1500.

“ 3. In the Berlin Gallery, by Jacopo de’ Barbari, where she appears kneeling in a composition of the ‘Madonna and Child and Saints.’

“ Finally we see Caterina Cornaro in a bust in the Pourtalès Collection at Berlin,<sup>1</sup> dated 1505, seen full face, as in the Crespi [the present] portrait. I know not on what outside authority the identification rests in the case of the bust, but it certainly appears to represent the same lady as in the above-mentioned pictures, and is rightly accepted as such by modern German critics.<sup>2</sup>

“ To my eyes, we have the same lady in the Crespi portrait. Mr. Berenson, unaware of the identity, thus describes her :<sup>3</sup> ‘The Italian Lady in her health and magnificence is before us, restlessly energetic, exuberant, full of interest, full of warming sympathy, with a power of carrying every-

<sup>1</sup> From *Das Museum*, No. 79. “Unbekannter Meister um 1500. Bildnis der Caterina Cornaro.” I am informed the original is now in the possession of the German Ambassador at The Hague, and that a plaster cast is at Berlin.

<sup>2</sup> Dr. von Bode (*Jahrbuch*, 1883, p. 144) says that Count Pourtalès acquired this bust at Asolo.

*Study and Criticism of Italian Art*, Vol. I, p. 85.

thing before her, a source of life and joy to all who surround her—yet cool-headed, penetrating and ironical, although full of indulgence.’

“ Could a better description be given to fit the character of Caterina Cornaro, as she is known to us in history? How little likely, moreover, that tradition should have dubbed this homely person the ex-Queen of Cyprus had it not been the truth!”

To this evidence may now be added that of one other portrait that has since been bought for the Richmond Gallery; both of these portraits hang close together to facilitate comparison, and the photograph can here be studied (see No. 537).

This portrait is one of four existing likenesses of Caterina Cornaro in widow’s dress, but by whom painted cannot be ascertained. All four differ in artistic merit; in other words, three of them are copies of the fourth, or possibly all four are after some lost original; but for the moment it may be assumed that they represent the features of the ex-queen, as not only do they all bear an inscription with her name, but documentary evidence exists establishing the identity in the case of the version belonging to Conte Avogadro degli Azzoni di Treviso (see Molmenti in *Emporium*, Aug. 1905). The other copies are in the Kestner Museum at Hanover, and a much finer one in possession of the Duca delle Grazie, in the Palazzo Vendramin-Calergi in Venice.<sup>1</sup> Now careful comparison of the Richmond example shows a more than plausible resemblance with the profile portrait on the balustrade in the “Schiavona,” and strengthens the tradition that the latter really represents Caterina Cornaro.

These several likenesses are the only existing material we have for arriving at a decision, for the purely fanciful representations of a queenly figure, such as the well-known portrait in the Uffizi attributed to Titian, are clearly posthumous productions painted to order at least 30 years after her death, bearing no resemblance to the portly lady of Bellini’s and Barbari’s art, or to the type of the Pourtalès bust.<sup>2</sup> We may trace her features, however, once again in Titian’s fresco at Padua, where the “grande dame” seems to be none other than Caterina, and probably again in the beautiful drawing in the Uffizi, already identified by Ugo Monneret de Villard (*Giorgione*, 1904, pp. 48 and 136) as an original study for the Richmond picture.

Now if, as is here maintained, we have the por-

<sup>1</sup> These must be the copies referred to by Ridolfi in 1648 (*Maraviglie dell’Arte*, i, 198).

<sup>2</sup> Cf. The Holford version, and others at Apsley House, at Ashridge, and in the collection of the Marquess of Bristol, and elsewhere.

trait of Caterina Cornaro, ex-queen of Cyprus, important deductions follow.

Caterina Cornaro died in 1510, so that this likeness of her (which is clearly taken from life) must have been done in or before the first decade of the sixteenth century, and we are driven to choose between Titian and Giorgione, the only two Venetian artists capable of such a masterpiece before 1510. But we may get still nearer to the actual date by noticing that she appears to be younger than in the Pourtales bust of 1505, and even than in the Academia portrait of 1500. In the latter year she was 46 years old (she was born in 1454), so that she must be about 40-45 in the Richmond picture; and she cannot be younger, if she was painted by Giorgione when he was a young man, for he was born in or about 1477. The possibility of Titian having painted her portrait at this date, viz. 1495-1500, is entirely negatived if we accept the more modern view as to the date of his birth, viz. 1489.

So far chronology takes us. The evidence of style is more complicated, and authorities are divided in their views, some claiming Giorgione as the author, others Titian, others again seeing traces of a revision by a later hand. In his *Giorgione* (1900) Cook claimed the portrait to be Giorgione's, and in this was followed by Paul Landau (after 1900), Monneret de Villard (1904), Emil Michel (1907), Max von Boehn (1908), and Justi (1908); on the other hand Crowe and Cavalcaselle, Gronau, Lionello Venturi, Sir Claude Phillips, Ricketts and other modern authorities prefer to regard it as the work of Titian.

Berenson has now thrown the weight of his judgment into the scale, and pronounced for Titian, but his earlier published judgment is worth quoting, because it shows a carefully reasoned argument which may yet prove to be correct. He wrote thus (*Study and Criticism of Italian Art*, 1901, vol. i, pp. 84 ff.):—

“The only other artist, beside Giorgione, who conceivably could have created this portrait is Titian, in some supreme moment, under Giorgione's inspiration. And indeed, if we look at two of Titian's works in which he with the greatest merit wears the mantle of his just departed companion and inspirer—if we look at two of Titian's frescoes in the Scuola del Santo at Padua, we shall see what will tempt us to agree with Signor Crespi (*i.e.*, that Titian painted it). Look at the fresco representing St. Anthony, who gives speech to an infant that he may bear witness to his mother's innocence. Never again shall you find such an obvious and striking likeness to the (Crespi) por-

trait as is afforded by the figure of the infant's mother in this work executed by Titian just after Giorgione's death, under the full glow of his inspiration. . . . Yet despite all this I cannot share this opinion. . . . Wonderfully fine and Giorgionesque as is Titian's Paduan fresco, I personally feel in it not only a difference, but an inferiority in conception to Giorgione. I feel neither here, nor in the Pesaro Madonna, nor even in all the sweep and opulence of the 'Assunta,' nor in any of Titian's works executed before, let us say, 1540, anything like the spontaneous force, the easy gift, the commanding genius which reveals itself to me in the (Crespi) picture. The younger Titian, as I know him—and I cannot plead ignorance—was not of a height for such an achievement. Of course, no one would dream of ascribing it to his later years. . . . Is not this face modelled with more power and splendour, does it not reveal an artist with a profounder, more essential feeling for form than we shall find even in the young Titian? So certainly it seems to me. And now for some rather more matter of fact considerations. Titian does not seem to have affected the raised parapet. Titian never places the fingers as they are placed here. But these same fingers are subtly Giorgione's. Compare them for instance with the fingers in the Berlin portrait. Then, look here at the broad, low brow, the sweep of the hair over the forehead—I have pointed them out again and again in the course of this article in Giorgione's other portraits. The eye-brows and the nose should be seen in connection with the Hampton Court 'Shepherd,' and the Dresden 'Venus.' But far more subtly characteristic than all these details, yet because of its subtlety, not obvious, not to be pointed out to everybody, is the intimate movement, the vibration which the great artist gives to the figure he paints. Look at the pose, the vibration of the figure in the (Crespi) portrait, and at the same time at Giorgione's 'Knight of Malta.' There scarcely could be, considering the difference in the sitters, a greater likeness in pose and movement—and in my opinion there is than this no stronger proof of their being by the same painter . . . François Rabelais, not as the vulgar know him, but as he reveals himself to his nobler votaries, an artist glowing with the purifying fires of health, kindling into exuberant life whatsoever he touches, the last re-incarnation of Dionysus—Rabelais then, or perhaps Shakespeare, in some divine moment between creating Titania and Falstaff—had either of them been a painter—might well have painted this portrait.”

So wrote Mr. Berenson in 1901, and although now (1915) he thinks he was wrong, and that Titian after all produced this masterpiece, yet I venture to think he was perfectly right, and that Giorgione is indeed the painter.

Dr. Ludwig Justi (*Giorgione*, Berlin, 1908, vol. i, p. 246), devotes the most searching analysis of all modern writers to the subject—too long for quotation—and ends up thus: "I incline therefore to the view that Giorgione (rather than Titian) is the painter of this very important picture, but I am not absolutely sure of it."

However, since these words were published the picture has changed hands, and increased publicity at the exhibition held at the Burlington Fine Arts Club in 1914 has afforded fuller opportunity for close study of the actual painting. Surprising results have followed, and herein may lie the key to the solution.

Amid the many appreciations that appeared in the English Press, none were of greater value than the searching analysis made by Professor Holmes, Director of the National Portrait Gallery, which he published in the *Burlington Magazine* for October, 1914. In this article Professor Holmes clearly proves that the picture has been subjected to a drastic revision, and he even goes so far as to conjecture what the original painting must have looked like. It may be well to reproduce these views *in extenso* :—

"Before its arrival at the Burlington Fine Arts Club I had never seen the famous picture which Mr. Herbert Cook has just acquired, knowing it only by photographs. I had expected a thinner, warmer, and more transparent technique, so that the sight of the solid, almost too solid, pigment, and the fierce opposition of heavy red to rather cold grey, came as a surprise. For at a glance it was evident that the portrait had been drastically reworked and that, under the reworking, traces of the earlier design were still apparent; very vague and faint indeed, but not so wholly concealed as to be beyond all hope of recovery.

"To begin with the newest part of the picture: the balustrade, with its *grisaille* relief, and the left hand. These one can clearly see were added, and added by Titian, over an already existing red drapery, rather brighter perhaps than that in which the figure is now clothed. Quite apart from the .T.V., which is absolutely of the same substance as the rest, the painting of the medallion is characteristic of Titian, and of Titian in his maturity—1540 or thereabouts is the date I would hazard.

"Next, on examining the drapery over which the

marble balcony is painted, we find that this too has been drastically altered and recast, especially on the right of the picture above the raised balcony and the profile relief. The contour of the white linen emerging from the lady's left sleeve has been altered, and the original outline of the sleeve itself can be traced inside the present forms running down through the back of the head or the *grisaille* relief into the corner about a foot from the bottom of the picture, as if the left arm, contained in an ample sleeve, had once extended downwards towards a narrow parapet, of which we may judge the width by the existing parapet to the spectators' left. Nine or ten inches below the fingers of the left hand traces seem to exist or a puffed white linen sleeve, sharply pulled in below as if by a wrist band. The hand, if indeed it comes there, has been successfully painted out, but just below where it should have been occurs a white rounded mass which merges on the right into the chin of the profile relief, and on the left sweeps down in a broken curve, ending in an erased impasto which suggests the upper jaw, and slightly to the right the cheekbone of a skull.

"If this be so, the original composition, whoever the painter, was of a Giorgionesque type, the figure being set somewhat formally behind a low parapet, with the left hand resting upon a skull. This composition was drastically rehandled by Titian somewhere about the year 1540, the face and neck and the red drapery being entirely repainted, with the result that the colour is now rather dead and heavy. The recasting of the drapery gave Titian the chance of remodelling the old formal composition, and the parapet to the right with its profile relief was added, the underlying red drapery serving as a useful ground for the deft touches of black and white by which the veins of the marble are suggested, while the raised parapet served as a rest for the left hand in its new position. I am inclined to think that the cool grey of the background was added at the same time to serve as a foil to the repainted figure. The lady's hair and her right hand are the only parts of the first picture which seem to have survived with little or no change, and from such faint indications as they give it seems probable that the original work was not by Giorgione, but was a Giorgionesque Titian. And it is certainly much easier to imagine Titian in middle life repainting an early experiment of his own from top to bottom than treating a picture of his master's in such summary fashion."

It will be seen that Professor Holmes considers that Titian recast his own earlier handiwork rather

than that of his master Giorgione. Yet there is evidence in other directions that Titian did such a thing, as in the case of Giorgione's "Venus" (at Dresden), to which he added a Cupid. The "Anonimo" (whose contemporary evidence cannot be questioned), also speaks of a Pietà by Giorgione retouched by Titian, and several modern writers have now adopted the view that a category of such pictures exists, which having been left in varying degrees of incompleteness on Giorgione's unexpected death at the early age of 33, were worked upon by his young pupils and followers, Sebastiano del Piombo and Titian. Nay, more, there is in the present case a remarkable piece of collateral evidence.

Vasari records in his *Life of Giorgione* that when he visited Venice in 1541 he saw "in the possession of Messer Giovanni Cornaro a portrait of Caterina Cornaro painted by Giorgione from the life." Now there can be no absolute proof that this is the very picture—such proof can hardly ever be forthcoming in such a case—but once Giorgione's authorship is conceded there is a very strong probability in favour of the identity. The phrase "from the life" is curious, as though Vasari knew other and posthumous likenesses of the celebrated ex-queen of Cyprus. And indeed, when he wrote, *i.e.*, in 1544, it is quite likely he knew the portrait (now in the Uffizi), which Titian is supposed to have painted, according to an old inscription on the back, in 1542. Be that as it may, it is certain that Giorgione did paint a portrait of Caterina from the life, and that from internal evidence of style the present picture has been accepted as his work by several modern critics. The natural inference is that this *is* the actual picture, and that when Vasari saw it, it had not yet been retouched or altered by Titian. This bears out Professor Holmes's view that the latter process took place "about 1540," a sufficiently near guess if we assume it was actually done in 1542, the very year, too, in which the fancy portrait in the Uffizi is dated. All things considered, the probable history of the picture can be stated thus:—

Begun by Giorgione about 1500, it represented Caterina Cornaro with her left hand resting, not on a parapet, but possibly on a skull placed at the lower edge of the picture, which was probably wider on the left side than at present. There was no parapet, initials or black strip on the right side as at present, and the drapery of the sleeve was cast differently from the actual scheme as we see it to-day. This was how the portrait looked when Vasari saw it in 1541 in the Cornaro family house. But exactly a hundred years later we get

a short description of the picture stating the letters T V were on it, for this document exists in the archives of the Martinengo family at Brescia, to whom it then belonged.<sup>1</sup> So that between 1541 and 1641 the addition was made and the painting ascribed to Titian. Why? Clearly because as a matter of fact Titian *did* alter it, did put his initials on the parapet, and did make other changes sufficiently important to constitute it *his* work in the eyes of succeeding generations. And as if to consecrate the idea of Titian's authorship, some later dauber converted the T V into TITIANVS, making the T and the V serve as third and seventh letters of the full name. Traces of this can still be seen, and indeed when the picture was restored by Signor Cavenaghi a few years ago, the later additions came away in the process, and the two original letters remained firm.<sup>2</sup>

If this then be the true history of the painting, there is no need for further discussion of the question Giorgione or Titian. The solution is Giorgione-cum-Titian, and thus divergent opinions become reconciled. The actual share of each painter is hard to determine, but beyond doubt the conception is Giorgione's own, and as such merits Mr. Berenson's praise: "Were the original before us," (he then took it for a copy of a lost Giorgione) "I scarcely should hesitate to proclaim it the chief among Giorgione's portraits, and a masterpiece with no superior among portraits of all times and countries."<sup>3</sup>

"And certainly<sup>4</sup> Giorgione has created a masterpiece. The opulence of Rubens and the dignity of Titian are most happily combined with a delicacy and refinement such as Giorgione alone can impart. The intense grasp of character here displayed, the exquisite *intimité*, places this wonderful creation of his on the highest level of portraiture. There is far less of that moody abstraction which awakens our interest in most of his portraits, but much greater objective truth, arising from that perfect sympathy between artist and sitter, which is of the first importance in portrait-painting. History tells us of the friendly encouragement the young Castelfranco received at the hands of this gracious lady, and he doubtless painted this likeness of her in her country home at Asolo, near to Castelfranco, and we may well imagine with what eagerness he

<sup>1</sup> This document relates to a dispute between the Countess Giulia Olmo Colleoni of Brescia and the Council of Ten, who sought to confiscate the picture after the condemnation to death of her husband Count Alessandro Martinengo Colleoni. The document is dated August 12th, 1641. Another reference to it occurs in another deed of November 11th, 1641.

<sup>2</sup> See *Rassegna d'Arte*, 1901, p. 41.

<sup>3</sup> *Study and Criticism of Italian Art*, 1901, p. 84.

<sup>4</sup> Cook, *Giorgione*, 1900, p. 79.



acquitted himself of so flattering a commission.

"What a contrast to the formal presentation of the queenly lady, crown and jewels and all, that Gentile Bellini has left us in his portrait of her now at Buda-Pest!—and in that other picture of his where she is seen kneeling in royal robes, with her train of court ladies, as though attending a state function! How Giorgione has penetrated through all outward show, and revealed the charm of manner, the delightful *bonhomie* of his royal patroness!

"All things considered, it is very probable that this portrait was his earliest real success, and proved a passport to the favourable notice of the fashionable society of Venice, leading to the commission to paint the Doge, and the Gran Signori who visited the capital in the year 1500. That Giorgione was capable of such an achievement before his twenty-fourth year constitutes, we may surely admit, his strongest right to the title of Genius."

"How the young Castelfrancon first achieved such distinction is not told us by the historians, but I have ventured<sup>1</sup> to connect his start in life with the presence of the ex-Queen of Cyprus, Caterina Cornaro, at Asolo, near Castelfranco; I

think it more than probable that her patronage and recommendation launched the young painter on his successful career in Venice. Certain it is that he painted her portrait in his earlier days, and if, as I have sought to prove, the Crespi picture is the long-lost portrait of the great lady, we may well understand the instant success such an achievement won.

"Here, if anywhere, we get Giorgione's great interpretative qualities, his penetration into human nature, his reading of character. It is an astonishing thing for one so young to have done, explicable psychologically by the existence of a lively sympathy between the great lady and the poet-painter.

"I have given reasons elsewhere for dating this portrait at latest 1500. It is probably anterior by a few years to the close of the century. This deduction, if correct, has far reaching consequences: it becomes actually the first *modern* portrait ever painted, for it is the earliest instance of a portrait instinct with the newer life of the Renaissance."

One final appreciation out of many may be quoted: "This portrait incarnates as no other the opulence, the joy in life, the feeling of security and happiness of the Renaissance at its culminating moment. . . it is really one of the great masterpieces of the world's art."<sup>1</sup>

<sup>1</sup> Letter of Mr. Berenson, April 11, 1911. Published in a monograph issued by M. Wildenstein when the picture was for sale (1914).

<sup>1</sup> Cook, *Giorgione*, 1900, p. 111.

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Max von Boehn *Giorgione und Palma Vecchio*, p. 30.

Herbert Cook *Giorgione*, page 76.

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*No. 537*

# ITALIAN SCHOOL

(? AFTER MORONI)

## 537. PORTRAIT OF CATERINA CORNARO

**S**TANDING figure turned to the right, three-quarter length (cut down in recent times). She is represented in widow's dress, wearing the crown above a semi-Oriental turban, and a veil which falls over the shoulders. Black dress cut square at the neck, slashed sleeves; curtain on the left behind the figure, column on the right. Inscribed above on the right: CATERINA CORNARA (*sic*) REGINA DE CIPRO.

Cook saw, Cambridge  
25 June 1958 (381)  
Ego R Young

*Canvas*, 41 in. by 32 in. (1.04 m. by 0.81 m.)

Doughty House, Garden Gallery, No. 233.

Photo Gray 36119.

**P**URCHASED July 1914 by Mr. Herbert Cook from M. Spiridon, of Paris, who bought it 30 years previously from the Marquis de Magny, who was the son of the grand chamberlain of the Duke of Parma, the former owner of the picture. The painting was then ascribed to Moroni or one of his pupils. M. Spiridon had cut off the lower part as it was much damaged, so that now it is only a three-quarter length.

One of four existing examples, all bearing inscriptions with the name of Caterina Cornaro, and as a likeness comparable with the profile portrait in the Giorgione-Titian picture called "La Schiavona" (No. 536). These four versions are: (i) At Hanover, in the Kestner Museum, No. 52, as (?) Paris Bordone. (ii) In the possession of the Duca delle Grazie at the Palazzo Vendramin-Calergi, Venice (this seems to be of better quality than the others). (iii) In the possession of Conte Avogadro degli Azzoni di Treviso, published by Pompeo Molmenti in *Emporium*, Aug. 1905. This last bears the following inscription:—

Catherina Cornelia de Lusignano  
Hyerusalem Cypri et Armeniae Regina  
Quae  
Flanettam Buchari Cipriam  
Puellam suam Nobilem  
Rambaldo Actionio Advocato  
Nuptam datam An. Sal. MD.  
Picta Deiparae Imagine  
Antonelli Messanensis rarissima in tab<sup>ula</sup>  
Donavit

Signor Molmenti states that the wedding festivities

of Fiammetta Buccari with Rambaldo v. degli Azzoni Avogadro took place at the castle of Asolo, the home of Queen Caterina Cornaro, in July 1500. Fiammetta had accompanied the ex-queen on her return from Cyprus in 1489, and the latter presented her with her portrait (together with a Madonna by Antonello da Messina) on the occasion of this marriage. This portrait has been handed down, says Signor Molmenti, in the family of the Avogadri to the present day, and is reproduced in the above-mentioned article. No actual record, however, of the picture exists before 1701, and from internal evidence it is perfectly certain it could not have been painted as early as 1500. Nevertheless, the portrait evidently reproduces the features of Caterina Cornaro, derived presumably from a contemporary likeness, and the existence of four versions proves its popularity as the record of a once famous personage. The style recalls Moroni (1525-1578) or his school, though who can have painted the original it is impossible to guess.<sup>1</sup>

The Richmond version appears to be of finer quality as painting than the Treviso one, but here too it is perfectly certain that the handling is later than 1500. The original, therefore, cannot be this one, and a further examination of the Duca delle Grazie's version in Venice must be made before a final decision can be reached. The interest, however, is centred in the likeness, which is reasonably similar to the profile portrait in the large "Schiavona" picture, and therefore an additional confirmation of the tradition that the latter really represents Caterina Cornaro.

<sup>1</sup> One critic has proposed Lorenzo Lotto, which is chronologically possible.

# TINTORETTO

(VENETIAN SCHOOL, 1518-1594)

(For life and bibliography see Vol. I, p. 190)

## 538. PORTRAIT OF A VENETIAN SENATOR

**T**HREE-QUARTER length standing and turned to left, wearing a crimson velvet robe lined with fur. In his right hand he holds an astrolabe, which rests on a pedestal. Dark background.

*Canvas*, 40 in. by 35½ in. (1.02 m. by 0.90 m.)

Doughty House, Octagon Room, No. 272.

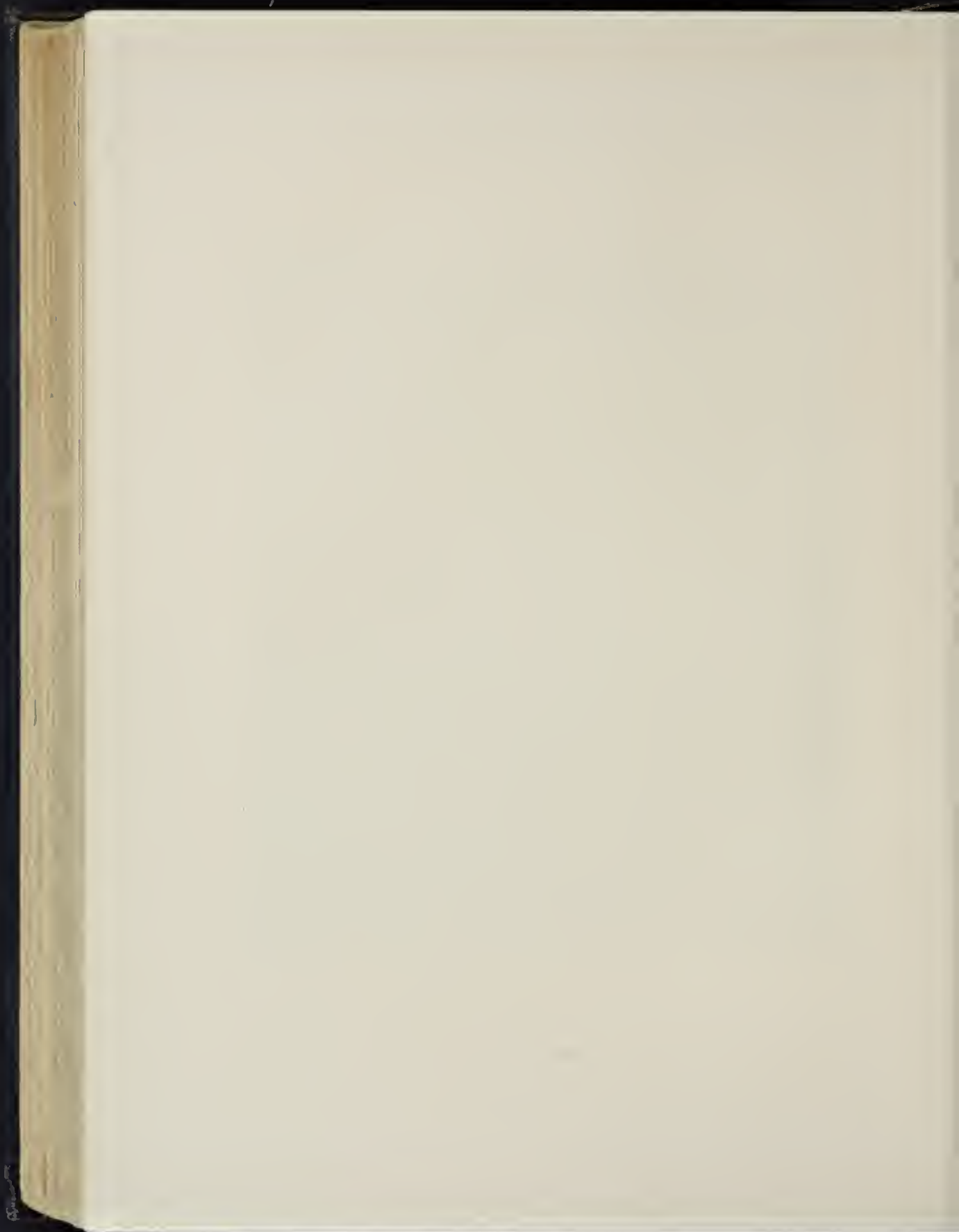
Photo Gray 36678.

**B**UGHT by Mr. Herbert Cook (for £300) out of the collection of the late W. E. Darwin, Esq., 11, Egerton Place, S.W., whose pictures were sold at Christie's on June 25, 1915, (No. 66). Previously it had been at Woolton Hall, near Liverpool, and was included in the Leyland sale at Christie's, May 28, 1892 (No. 87). The identity of the person represented has not been established.

A certain prosaic quality, together with a smoother technique than usual with Jacopo Tintoretto, has given rise to the belief that this is a work by his son Domenico, whose portraits often pass under the generic name of Tintoretto.  
*Athenæum*, Oct. 21, 1882.



No. 538





ATTRIBUTED TO  
**BAROCCIO**

(UMBRIAN SCHOOL)

(1526-1612)

539. FULL LENGTH PORTRAIT  
OF A NOBLEMAN

**S**TANDING, almost full face, right hand resting on two books which lie on a richly covered table, on which is also an astrolabe. His left hand rests on his hip. He wears a sword, and has the Golden Fleece round his neck. Jewelled cap ; chair on the right. Dress and cap are black.

*Canvas*, 79 in. by 53½ in. (2.0 m. by 1.37 m.)

Doughty House, Depot.

**N**EITHER the person represented nor if correct, the nobleman may be a Duke of the painter has been identified. The Urbino. attribution is the traditional one ; and

# ANNIBALE CARRACCI

(BOLOGNESE SCHOOL, 1560?-1609)

(For life and bibliography see Vol. I, p. 100)

## 540. POLYPHEMUS AND THE SEA NYMPHS

Sid. 174  
Lect. 10  
With Contin.  
S.H. Kren (as  
François Perrier)  
Bucknell  
University,  
Lewisburg, Pa.  
(as Perrier)

**T**HE giant Polyphemus, nude, is seated on a rock in the centre, holding his pipes in both hands, and turning towards Galatea, who stands on her sea-shell surrounded by Nymphs and Tritons and Cupids. Another group is formed by Europa and the Bull, surrounded by Tritons, whilst a Nereid swims in the foreground. The whole is painted in a rich golden tone. The composition is totally different from the similar subject, also by Annibale Carracci, in the Farnese Palace at Rome.

Canvas, 57 in. by 68 in. (1.44 m. by 1.72 m.)

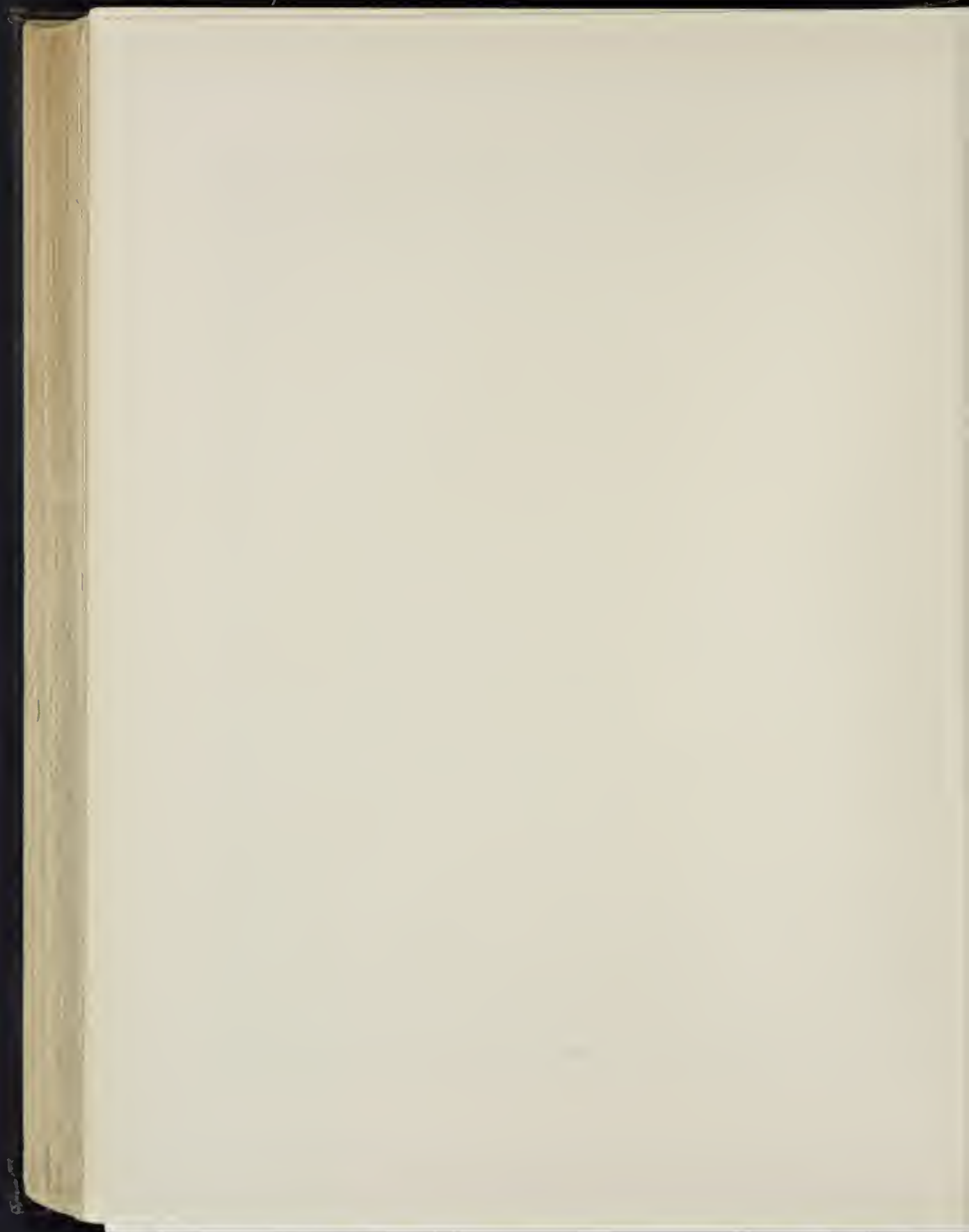
Doughty House, Garden Gallery, No. 232.

Photo Gray 36118.

**P**URCHASED, 1914, by Mr. Herbert Cook, from a dealer in Richmond. According to a label on the reverse, lent to the Manchester Art Treasures Exhibition, 1857, by Mr. A. Darby, where it was No. 916, and described as "Polyphemus and Galatea," by A. Carracci. This or another similar picture is mentioned in 1854 by Waagen (iii, 200) as in the collection of Lord Northwick, and the latter was certainly in the Northwick Park Sale, 1859 (No. 119), when it was bought by "A. and J. Abrahams" for five guineas (!) It is difficult to reconcile this conflicting evidence, but Waagen's description seems to apply to the Richmond picture, "Polyphemus trying to attract Galatea by the sound of his Pan's pipe; a skilful composition, but differing from that in the Farnese Palace, Rome. Of great energy of drawing and expression, and capitably executed in a powerful brown tone." Whatever the immediate *provenance* of the picture, it is unquestionably a good example of Annibale's accomplished, if eclectic, style.



No. 540.







*Landskapet i Gøteborg*  
1850







# FRANCESCO GUARDI

(VENETIAN SCHOOL)

**V**ENETIAN painter, born at Venice 1712, died there 1793. Pupil of Antonio Canale. A brilliant painter of landscapes, mainly views in Venice, but often (as in the present instance) of imaginary scenes, or capriccios; his treatment of skies is peculiarly luminous and the atmospheric effects most poetical. As a rule he painted small canvases; the present is one of his largest and most important works.

## 541. LANDSCAPE CAPRICCIO

PLATE XXV.

**I**N the centre a ruined tower perched on a rocky eminence, and connected by a bridge with other ruined buildings, commands a wide view over a lagoon with islands, buildings and distant hills. In the foreground three fishing boats with figures, other figures stand on a sort of rocky landing place, whereon a tent is conspicuous. The whole tone is cool, the blues and silver being subdued to a quiet and harmonious key.

Canvas, 54½ in. by 77 in. (1.43 m. by 1.95 m.)

Esher.

Photo Gray 35315.

**B**OUGHT by Mr. Herbert Cook from M. Spiridon, of Paris, July, 1914; originally in a private gallery at Petrograd. The influence of Antonio Canale is seen in the broad painting of the figures.

Published in the *Arundel Club Portfolio*, 1914.  
Exhibited at the Burlington Fine Arts Club (Winter) 1915, No. 11.

Eugene Falkner  
(of New York) sale,  
Christie's, 7 (1972  
(90)

# MAZZOLINO

(FERRARESE SCHOOL)

**L**ODOVICO MAZZOLINO was born at Ferrara in 1478 and died there in 1528. He was the pupil of Lorenzo Costa or Panetti, and shows the influence of Ercole Roberti (especially in the present picture). He worked chiefly in Ferrara, and is remarkable for the intensity of his colouring, which has earned for him the name of the "Glow-worm of the Ferrarese School."

## 542. PIETÀ

**T**HE dead Christ lies on the lap of the Virgin, whose grief is expressed by uplifted arms. The Crucifixion is represented in the distant background. Effect of sunset.

Panel, 11½ in. by 8½ in. (0.29 m. by 0.22 m.)

Esher.

Photo Gray 37135.

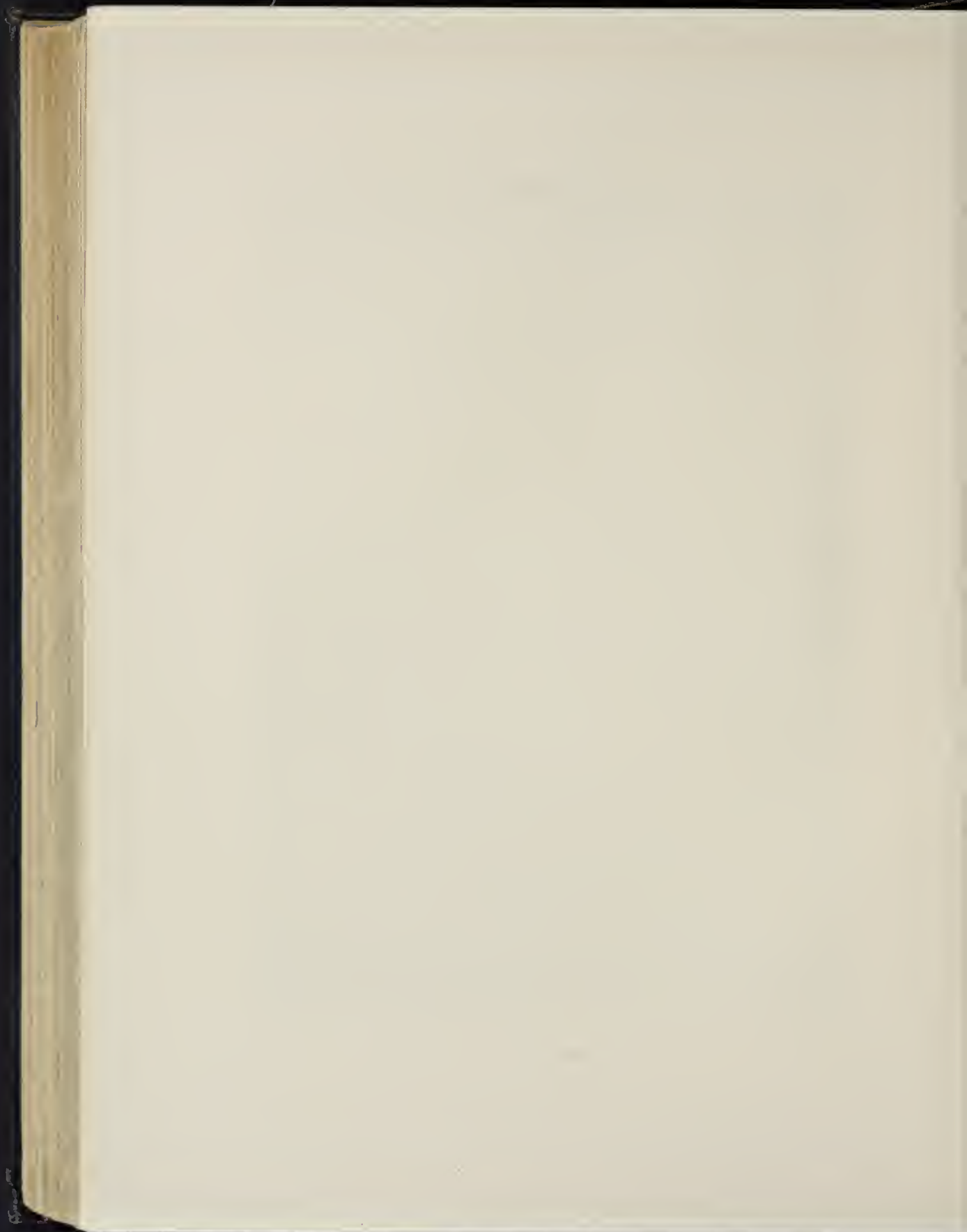
**B**UGHT by Mr. Herbert Cook for £50, September, 1915, from Messrs. Dowdeswell, who acquired it at the Consul Weber of Hamburg Sale, held at Berlin Feb. 1912 (No. 112). Formerly in the Edward Habich Collection at Cassel (sold in May, 1892, No. 100) (Plate), and in the Conte Giambattista Costabili Collection at Ferrara (No. 268). Exhibited at the Burlington Fine Arts Club (Winter) 1915, No. 21. The original drawing for the picture is now in the Kupferstich-Kabinet at Berlin, from the von Beckerath Collection. Beautifully preserved, and a brilliant example of Mazzolino's rich colouring.

51 2170 951  
Cook sold. Scribble  
25 June 1958 (19)  
Esher Sale



18

No. 512



# DUTCH SCHOOL

(BY OR AFTER LUCAS VAN LEYDEN, 1494-1533)

## 543. PORTRAIT (SO-CALLED) OF HIMSELF

**A** YOUNG man, half length, with a cap and feathers, holding a skull. Usually called his own portrait, and well known from the engraving. It is to be supposed that the present painting is based upon this engraving.

*Panel, 7 in. by 5½ in. (0.17 m. by 0.13 m.)*  
Doughty House, Boudoir.

A TABLET in the top left corner is inscribed "L. 1502."

*Shown at 1950  
Cook sale, Doughty  
25 June 1958 (98)  
Eric Rogers*

*late copy*

# REMBRANDT

(DUTCH SCHOOL, 1606-1669)

(For his life and bibliography see Vol. II, p. 74)

## 544. PORTRAIT OF A BOY, PROBABLY REMBRANDT'S SON TITUS

PLATE XXVI.

**A**GED about five years or more ; standing, seen full face. He has grey-blue eyes and pink cheeks. He wears a light grey doublet, with white collar and yellow sash, and over his long fair hair a velvet hat with red and white feather. On his left shoulder is what appears to be a bird, but this part is left unfinished. Half-length figure, life size.

Canvas, 24½ in. by 21 in. (0.65 m. by 0.56 m.)

Doughty House, Garden Gallery, No. 195.

Photo Gray 37130.

**E**XHIBITED at the Grafton Galleries, 1895; Royal Academy, 1899 and 1907; at Amsterdam, 1898.

Exhibited at the National Portrait Exhibition 1867, No. 18, as "William Prince of Orange, afterwards William III, as a Boy."

Smith, No. 318. Von Bode, vol. vi, No. 440.

Dutuit, p. 48, No. 335.

Wurzbach, No. 242.

Michel, p. 555.

Dibdin, *Aedes Althorpianæ*, 1822, p. 275, and *Catalogue of Pictures at Althorp House*, 1851, No. 129.

Bought by Mr. Herbert Cook out of Earl Spencer's collection at Althorp Park, September, 1915.

Dr. Von Bode considers it dates from "about 1650"; but as Titus was born in 1641, it would make him here nine years old, which he scarcely seems to be. The earlier date "about 1648" as given by Dr. Valentiner in the *Klassiker der Kunst*, p. 336, seems therefore preferable.

"The marvellous unfinished portrait of a 'Fair-haired boy with a plumed hat' in Earl Spencer's collection at Althorp represents Titus as a little boy. The light whitish flesh-tints and the fair hair, with the delicate brownish grey of the doublet, and the gaily-coloured feathers in the

black hat, recall Velazquez's portraits of children. . . . Here again we get an interesting insight into the master's methods, at least in his middle and later period."—Von Bode, *Rembrandt*, vi, p. 17.

The other portraits of his son by Rembrandt are :

- (1) At the Earl of Crawford's at Haigh, dated 1655.
- (2) At the late M. Rodolphe Kann's, Paris, also dated 1655. Now in the Metropolitan Museum, New York, in the Altman bequest.
- (3) At Vienna. About 1656-7.
- (4) In the Wallace Collection. About 1657.
- (5) At Sir George Holford's. About 1658.
- (6) In the Duke of Rutland's Collection at Belvoir, dated 1660.

The present portrait is therefore the earliest of the series.

"Criticism has also to demur to the naming of another would-be Royal portrait, the wonderful sketch by Rembrandt, lent by Lord Spencer which here" (*i.e.*, at the Exhibition of "Fair Children" held at the Grafton Galleries in 1895) "bears the traditional title of 'William, Prince of Orange, as a boy.' We know by internal evidence that this picture must have been painted between 1648 and 1650, and at that date William



# REMBRANDT

BY HENRY THOMAS COLE

NEW YORK: G. P. PUTNAM'S SONS, 1871.

## THE PORTRAIT OF A BOY BY REMBRANDT NO. 115

A portrait of a young boy, looking towards the right, with a slight smile. The boy is wearing a dark, simple garment. The background is plain and light-colored. The painting is executed in a soft, delicate style, characteristic of Rembrandt's work.

THE PORTRAIT OF A BOY BY REMBRANDT. This is a reproduction of a painting by the Dutch master Rembrandt van Rijn. The subject is a young boy, depicted with a gentle expression. The style is highly detailed and characteristic of the 17th-century Dutch school. The boy's features are finely rendered, and the lighting is soft, highlighting the texture of his clothing and the contours of his face. The overall composition is simple and focused on the individual subject.

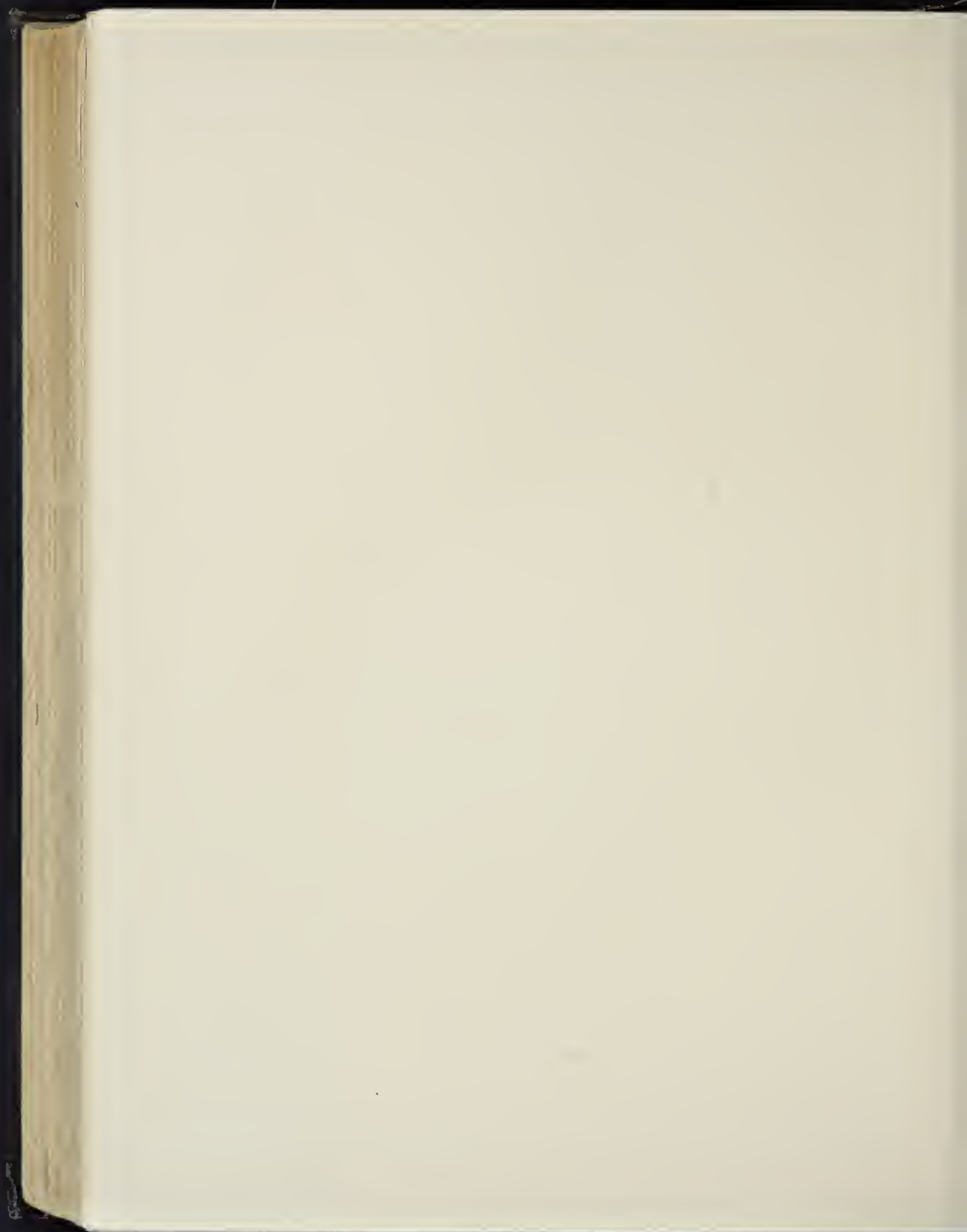
THE PORTRAIT OF A BOY BY REMBRANDT. This is a reproduction of a painting by the Dutch master Rembrandt van Rijn. The subject is a young boy, depicted with a gentle expression. The style is highly detailed and characteristic of the 17th-century Dutch school. The boy's features are finely rendered, and the lighting is soft, highlighting the texture of his clothing and the contours of his face. The overall composition is simple and focused on the individual subject.





*Portrait of a Boy, probably his Son Titus.*

. 16544



of Orange was not the little boy of seven or eight years old who is here represented. . . . Fortunately the name of the subject makes no difference to our enjoyment of such a delicious work of art as this sketch by Rembrandt, one of the freest, most masterly, and at the same time most rapid of all his performances, and full both of vitality and of charm."—*The Times*, 1895.

"An enchanting improvisation is the 'Portrait of a Boy'—perhaps Titus. This is not to be confounded with the somewhat similar 'Titus' in the collection of M. Rodolphe Kann, in which the boy represented is considerably older, and more certainly Rembrandt's son. In the (Althorp) picture now before us there is, what we hardly ever find, a most curious approach to Velazquez, and yet without any loss of artistic individuality. The relation of the *blond-cendré* hair to the pallid, rose-tinted flesh, the swift masterly brushwork in the pink and grey feathers of the smart velvet hat—all these things recall the great Spaniard. And not these alone, but the pathetic suggestion of the wan, lovely flower of childhood, as fragile as it is precious, that already in its early bloom seems menaced by Fate."—Sir

Claude Phillips in the *Daily Telegraph*, Jan. 23, 1907.

"Lord Spencer's well known and ever charming 'Portrait of a Boy' is a curious instance of the persistency of a wrong nomenclature that the scholars have only lately taken away from this little lad, who may or may not have been the painter's son Titus, the name of 'William of Orange.' But whoever it represents, this little picture, which is little more than a sketch, or at most an impression, is one of the most delightful of all Rembrandt's portraits, and one of the gems of the noble collection from which it comes."—*The Times*, Jan. 5, 1907.

"There does not exist in the work of Rembrandt anything parallel with Earl Spencer's Portrait of a Boy. No child indeed was ever painted like this, with so Wordsworthian a sense of far-coming, of things forgotten on the way, of surprise at the new world; and in the silver and scarlet of this painting, Rembrandt, it has often been remarked, divined the chord of Velazquez."

—D. S. McColl in the *Saturday Review*, Jan. 14, 1899.  
*The Times*, Oct. 8, and Nov. 30, 1915.

# DUTCH SCHOOL

(EIGHTEENTH CENTURY)

## 545. STILL LIFE

Cook sale, Sotheby's  
25 June 1958 (72)  
a. Andrea Bacci  
£110 E.N. Kennedy

**A** SMALL cabinet, having eight drawers, is placed towards the left on a stone slab. On the cabinet are a glass, half full of wine, and a bunch of grapes. Against it leans a long-stemmed clay pipe. More to the right on the slab are a skull, a shell, and an hour-glass. A clay pipe rests against a pack of disarranged cards. Background of neutral tone, with a guttering candle in a candlestick placed in a recess in the wall.

*Panel, 20½ in. by 26½ in. (0.52 m. by 0.67 m.)*  
Esher.

**T**HERE are traces, now indecipherable, of a signature, "A. Be . . .," in the top right corner. This rather coarsely painted panel seems to be by some very late follower in the tradition of J. D. de Heem. Bought in 1914 from the collection of the late Sir J. Charles Robinson, C.B.

# FRANÇOIS KNEBEL

(SWISS-FRENCH SCHOOL, 1789-1822)

## 546. LANDSCAPE

**A** LANDSCAPE near Rome. Asses with packs pass beneath the tall trees of the left foreground and along the edge of a lake which has a high bank and a hill beyond. In the right foreground a man reclines on the ground; a mule stands near by. A sailing vessel is moored to the bank, and merchandise is being removed from it. The waters of the lake extend to the right; in the distance are the buildings of Rome.

*Canvas*, 38 in. by 52½ in. (0.96 m. by 1.33 m.)

Doughty House, Bedroom.

**T**HIS may well be by François Knebel. frankly availing himself of the mannerisms of In any case, it is by some eclectic, who is Jan Both and Lingelbach.

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## DUTCH-FLEMISH SCHOOL

(EIGHTEENTH CENTURY)

*RYNCKER signed*

## 547. LANDSCAPE

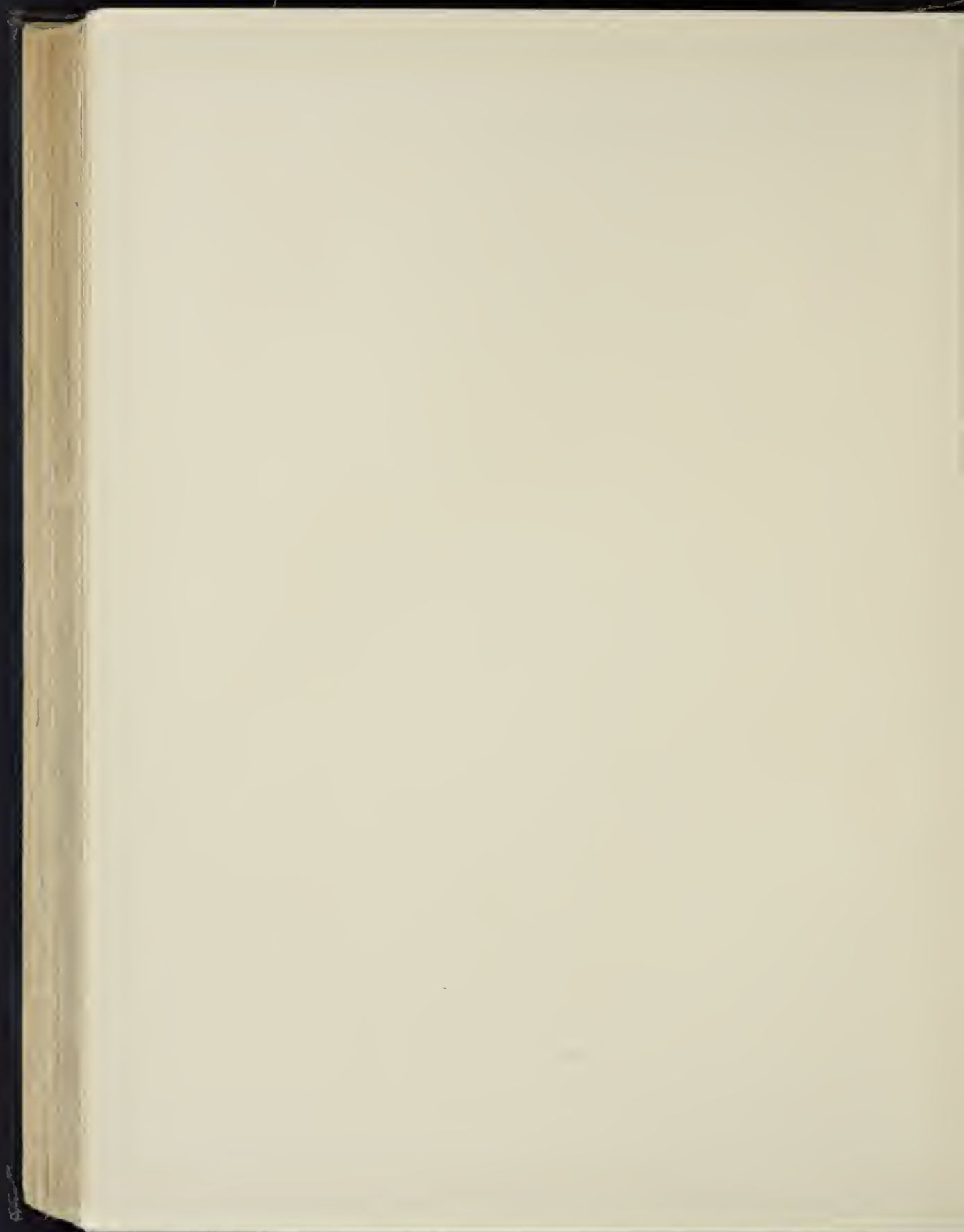
**F**IGURES are passing beneath the trees on the bank to the left, where a shepherd tends his sheep. In the centre a man on horseback, and attended by another man, rides past a castle at the turn in the road on the high bank of a lake. Below to the right are boats containing figures and merchandise; on the right a river winds its way into the distance.

*Sheffield (Mansham  
bequest 1955)*

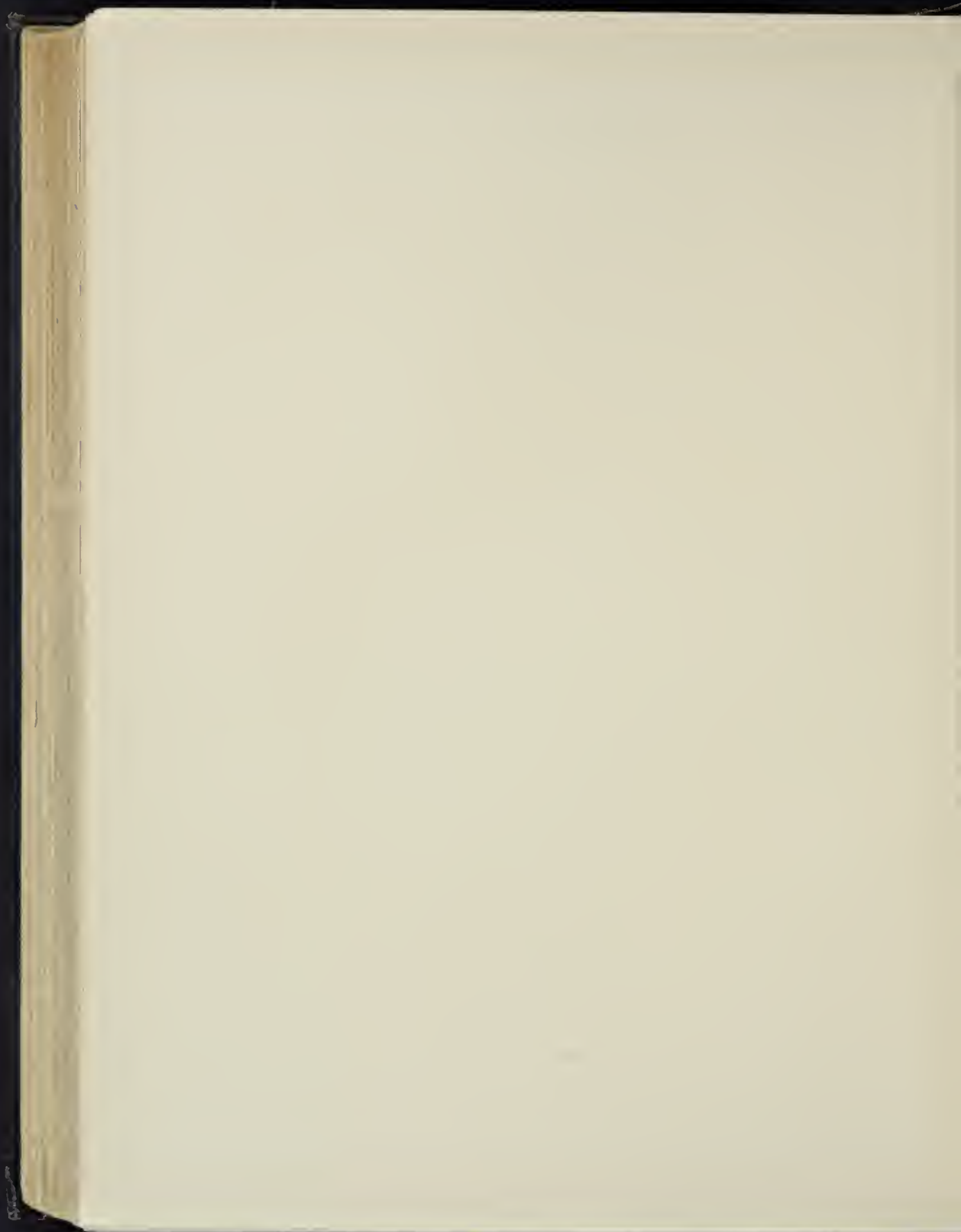
*Canvas*, 36 in. by 42 in. (0.91 m. by 1.06 m.)

Doughty House, Bedroom.

**T**HIS work, by an unknown painter possessing little originality of outlook, can hardly be assigned, as some have suggested, to the same painter as the previous picture (No. 546).

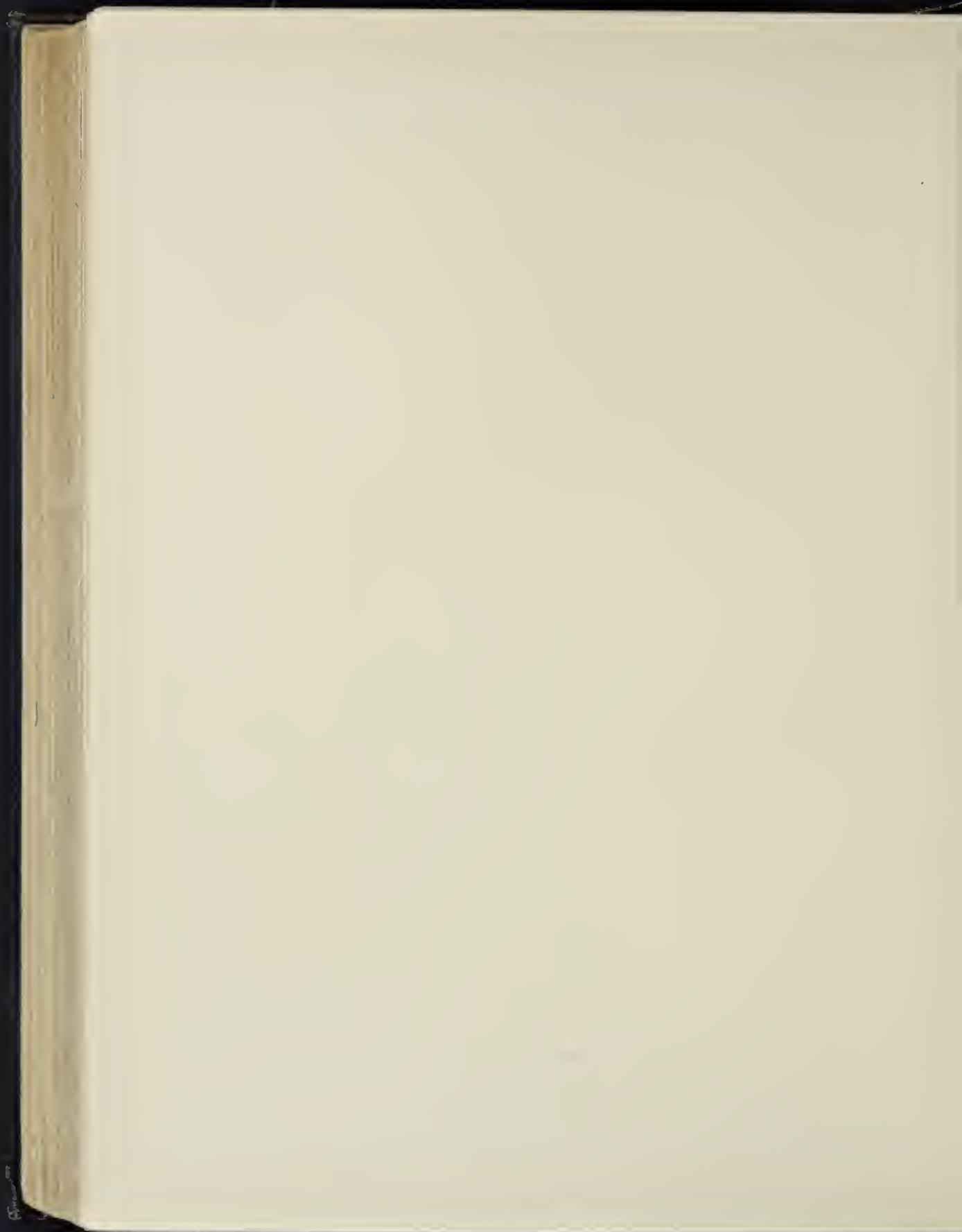


# INDICES





# TOPOGRAPHICAL INDEX



# TOPOGRAPHICAL INDEX

## DOUGHTY HOUSE

### FIRST GALLERY

No. on Frame		No. in this Catalogue
1.	LARGE LANDSCAPE. Gaspard Poussin	450
1A.	ST. PETER. School of Provence	422
2.	CLASSICAL SCENE. Nicolas Poussin	433
3.	PEGASUS. A Sea-piece. Claude	447
4.	A GIRL IN PRAYER. Greuze	448
5.	THE REST ON THE FLIGHT INTO EGYPT. Claude	445
6.	SMALL LANDSCAPE. Claude	446
7.	THE EMBARKATION OF ST. PAULA. Claude	444
8.	SMALL LANDSCAPE. Gaspard Poussin	451
9.	FLORAL OFFERING TO HYMEN. Nicolas Poussin	428
10.	UNKNOWN SUBJECT. Nicolas Poussin	432
11.	LA BLANCHISSEUSE. Chardin	440
12.	LA FONTAINE. Chardin	441
13.	TWO FIGURES BY CANDLELIGHT. Watteau	437
14.	PORTRAIT OF DIANE DE POITIERS. François Clouet	426
15.	THE MYSTIC MARRIAGE OF ST. CATHERINE. Nicolas Poussin	429
16.	THE RAPE OF THE SABINE WOMEN. Nicolas Poussin	430
17.	THE PLAGUE AT ATHENS. Nicolas Poussin	431
18.	LARGE LANDSCAPE. Claude	442
19.	LANDSCAPE WITH THUNDERSTORM. François Millet	436
20.	LARGE LANDSCAPE. Claude	443
21.	GRACE BEFORE MEAT. Le Nain	435
22.	HEAD OF A BOY. Greuze	449
24.	PORTRAIT OF LADY DENHAM. Sir Peter Lely	394
25.	THE FIFTH PLAGUE OF EGYPT. Turner	407
26.	PORTRAIT OF A KNIGHT. English or French School	392
27.	A DISTANT VIEW OF ROME. Richard Wilson	402
28.	A YOUNG LADY. Gainsborough	404
29.	PORTRAIT OF EDWARD MONTAGU. Attrib. to Sir Peter Lely	395
30.	PORTRAIT OF EDWARD HYDE. Attrib. to Sir Peter Lely	396
31.	PORTRAIT OF A LADY. William Hogarth	397
32.	ATALANTA AND MELEAGER. Richard Wilson	401

## TOPOGRAPHICAL INDEX

### FIRST GALLERY—*cont.*

No. on Frame		No. in this Catalogue
33.	THE WINDMILL AND LOCK. Turner	408
34.	A FAMILY PARTY. William Hogarth	398
35.	THE ANNUNCIATION. School of Antwerp (circ. 1520)	456
37.	THE READING MAGDALEN. Patinir	472
38.	THE HOLY FAMILY. The Master of the Death of Mary	465
39.	THE THREE GRACES. Cranach	475
41.	THE VIRGIN AND CHILD WITH ST. ANNE. After Dürer	483
42.	VENUS AND CUPID. Cranach	476
43.	PORTRAIT OF A MAN. School of Augsburg	480
45.	THE ADORATION OF THE MAGI. Later Flemish School	474
46.	THE MADONNA OF THE IRIS. Albrecht Dürer	481
47.	PORTRAIT OF ULRICH VI. School of Melchior Feselen	479
48.	THE PROCESSION TO CALVARY. Albrecht Dürer	482
49.	PORTRAIT OF A LADY. Holbein the Elder	477
50.	THE MADONNA "WITH THE CHERRIES." Early Flemish School	460
51.	THE MADONNA AND CHILD. Flemish Imitation of Lombard Style	461
52.	THE MADONNA AND CHILD. Early Flemish School	462
53.	HERCULES AND OMPHALE. Mabuse	468
54.	PORTRAIT OF A MAN. Flemish School (circ. 1520)	469
55.	THE BATTLE OF PAVIA. Vermeyen	473
56.	ST. CATHERINE DISPUTING WITH THE PHILOSOPHERS. Goossen van der Weyden	455
57.	THE HOLY WOMEN AT THE FOOT OF THE CROSS. Van Orley	470
58.	THE VIRGIN AND CHILD WITH ANGELS. Isenbrandt	463
59.	A DIPTYCH. Van Orley	471
60.	THE MADONNA AND CHILD. Early Flemish School	457
61.	THE ADORATION OF THE MAGI. A Triptych. Early Flemish School	459
62.	PORTRAIT OF A GENTLEMAN, and MARY MAGDALEN. Burgundian School	424 425
63.	REPOSE ON THE FLIGHT INTO EGYPT. School of Ulm	478

### LOBBY OFF FIRST GALLERY

CHAOS. Fernando Gallegos	489A
--------------------------	------

## TOPOGRAPHICAL INDEX

### SMOKING ROOM

No. on Frame		No. in this Catalogue				
8.	ST. JOSEPH AND THE SUITORS, and THE NATIVITY. Herri de Bles	<table style="display: inline-table; vertical-align: middle;"> <tr> <td style="font-size: 2em; vertical-align: middle;">}</td> <td style="padding-left: 0.5em;">466</td> </tr> <tr> <td></td> <td style="padding-left: 0.5em;">467</td> </tr> </table>	}	466		467
}	466					
	467					

### LOBBY

174.	THE ANNUNCIATION. Early Flemish School (circ. 1490)	458
175.	MADONNA AND CHILD WITH SS. COSMO AND DAMIAN. School of Rogier van der Weyden	454
177.	PORTRAIT OF A MAN. School of Memlinc	464
178.	THE THREE MARYS AT THE SEPULCHRE. Hubert van Eyck	453

### GARDEN GALLERY

186.	THE LARDER. Spanish School (xvii. cent.)	504
195.	PORTRAIT OF A BOY (probably his son). Rembrandt	544
198.	PORTRAIT OF A LADY. School of Van Dyck	393
199.	THE IMMACULATE CONCEPTION. Alonso Cano	512
200.	TOBIAS AND THE ANGEL. Alonso Cano	513
201.	PORTRAIT (so-called) OF THE PAINTER. Attrib. to Murillo	529
202.	THE MAGDALEN. Murillo	522
203.	THE MAN OF SORROWS. Morales	497
204.	PORTRAIT OF CHARLES II. OF SPAIN. Carreño	509
221.	CHRIST DRIVING THE MONEY-CHANGERS OUT OF THE TEMPLE. El Greco	495
231.	THE BAPTISM OF CHRIST. Attrib. to El Greco	496
232.	POLYPHEMUS AND THE SEA-NYMPHS. Annibale Carracci	540
233.	A PORTRAIT OF CATERINA CORNARO. (?) After Moroni	537
241.	THE PORTRAIT OF CATERINA CORNARO. Giorgione-Titian	536

### OCTAGON

272.	PORTRAIT OF A VENETIAN SENATOR. Tintoretto	538
------	--	-----

### HALL AND STAIRCASE

THE SLEEPING CONGREGATION.	William Hogarth	399
THE INSPIRATION OF ST. JOHN.	Attrib. to Reynolds	410
PORTRAIT OF A LADY IN MOB CAP.	Reynolds	411

## TOPOGRAPHICAL INDEX

### HALL AND STAIRCASE—*cont.*

	No. in this Catalogue
PORTRAIT OF LADY MARY NOEL. Attrib. to Reynolds	412
AN OLD LADY TAKING A PINCH OF SNUFF. English School	413
PORTRAIT OF TWO SISTERS. Hoppner or Owen	414
PORTRAIT OF A BOY. English School	420
LANDSCAPE. English School (circ. 1810)	421
VENUS AND ADONIS. After Nicolas Poussin	434
A CAVALIER. Spanish School (circ. 1600)	505
LANDSCAPE, WITH SHEEP AT A WELL. School of Murillo	528
LANDSCAPE. (On landing.) Uncertain School	534

### DRAWING ROOM

A CLASSICAL LANDSCAPE. Richard Wilson	403
THE FALLEN TREE. Gainsborough	405
A VIEW FROM RICHMOND HILL. J. H. Müntz	406
FÊTE GALANTE. Manner of Watteau	439

### BOUDOIR

FÊTE CHAMPÊTRE. Manner of Watteau	438
PENTECOST. Early Portuguese School	493
ST. JAMES. Attrib. to Murillo	530
PORTRAIT OF A MAN IN BLACK. German or Flemish School	531
THE CRUCIFIXION. Uncertain School	532
PORTRAIT OF HIMSELF (so-called). Lucas van Leyden (?)	543

### DINING ROOM

PORTRAIT OF A LADY. French School (xvi. cent.)	427
--	-----

### BEDROOM

THE INFANT CHRIST AND ST. JOHN. After Murillo	527
LANDSCAPE. Uncertain School	533
LANDSCAPE. Knebel	546
LANDSCAPE. Dutch-Flemish School (xviii. cent.)	547

## TOPOGRAPHICAL INDEX

### ORGAN ROOM

No. on Frame		No. in this Catalogue
1.	THE IMMACULATE CONCEPTION. Spanish School (circ. 1670)	506
2.	PORTRAIT OF A CORREGIDOR. Carreño	510
3.	PORTRAIT OF THE WIDOWED QUEEN MARIANA. Attrib. to Del Mazo	508
4.	ST. JEROME. Pereda	519
5.	THE ASSUMPTION OF THE VIRGIN. Attrib. to Alonso Cano	514
6.	PIETÀ. A Triptych. Vasco Fernandez	491
7.	A RETABLO. Fernando Gallegos	485
8.	CHRIST AFTER THE FLAGELLATION. Murillo	521
9.	A SPANISH BEGGAR. Attrib. to Velazquez	501
10.	THE CRUCIFIXION. Pedro Campaña	494
11.	THE CRUCIFIXION. Murillo	525
12.	PORTRAIT OF DONA MARIANA OF AUSTRIA. Attrib. to Velazquez	502
13.	A SAINT. (? St. Jerome). Attrib. to Ribera	515
14.	ST. BARTHOLOMEW AND ST. JOHN. Fernando Gallegos	487
15.	A YOUNG CAVALIER. Fray Juan Rizi	511
16.	ST. PETER. Attrib. to Ribera	516
17.	ST. ANDREW AND ST. PETER. Fernando Gallegos	489
18.	ST. FRANCIS IN ECSTASY. Herrera the Younger	520
19.	A RETABLO. Fernando Gallegos	486
20.	THE INNKEEPER'S WIFE. Spanish School (late xvii. cent.)	507
21.	ECCE HOMO. Murillo	523
22.	THE VIRGIN. Murillo	524
23.	PORTRAIT OF VELAZQUEZ. Attrib. to Velazquez	503
24.	AN OLD WOMAN FRYING EGGS. Velazquez	499
25.	ST. MICHAEL AND ST. FRANCIS. Juan de Flandes	490
26.	ST. JOSEPH AND THE HOLY CHILD. Murillo	526
27.	A KNIGHT OF SANTIAGO. Pacheco	498
28.	ST. MARK AND ST. THOMAS. Fernando Gallegos	488
29.	PORTRAIT OF CALABACILLAS. Velazquez	500
30.	ST. BONAVENTURA. Valdés Leal	517
31.	THE INSPIRATION OF ST. JEROME. Cabezalero	518

### DEPÔT

PORTRAIT OF A NOBLEMAN. Attrib. to Baroccio	539
---	-----

TOPOGRAPHICAL INDEX

ESHER

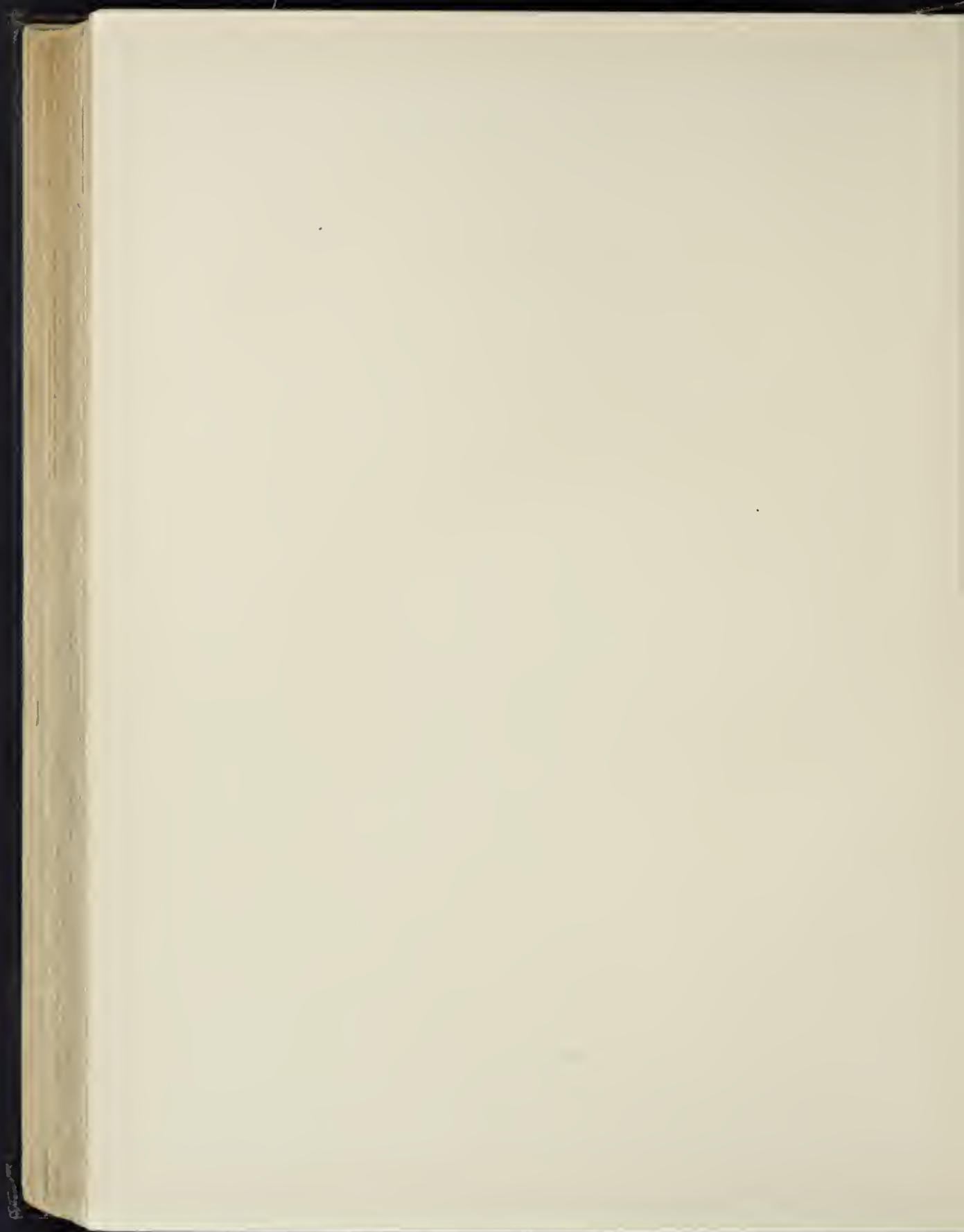
	No. in this Catalogue
PORTRAIT OF SIR ROBERT WALPOLE. Mercier (?)	400
PORTRAIT OF ALEXANDER, VISCOUNT BRIDPORT. Reynolds	409
PORTRAIT OF VISCOUNT TRAFALGAR. Pocock	415
PORTRAIT OF LADY CHARLOTTE NELSON. Pocock	416
PORTRAIT OF WILLIAM, EARL NELSON. English School	417
PORTRAIT OF ALEXANDER, VISCOUNT BRIDPORT. After Abbott	418
THE RESURRECTION. Early French School	423
THE INTERIOR OF A SACRISTY, ROME. Granet	452
THE FEAST OF THE ROSE GARLANDS. Rottenhammer (after Dürer)	484
THE MYSTIC MARRIAGE OF ST. CATHERINE. Early Portuguese School	492
THE CRUCIFIXION. Cosimo Tura	535
LANDSCAPE CAPRICCIO. Guardi	541
PIETÀ. Mazzolino	542
STILL-LIFE. Dutch School (xviii. cent.)	545

ST. PAUL'S CHURCHYARD

A HOMERIC LEGEND. Angelica Kauffmann	419
--------------------------------------	-----



# INDEX OF PAINTERS



## INDEX OF PAINTERS

	Catalogue Number
ABBOTT, LEMUEL FRANCIS (after)	418
ANTWERP, SCHOOL OF (circa 1520)	456
AUGSBURG, SCHOOL OF	480
BAROCCIO, FEDERIGO	539
BLES, HERRI MET DE	466, 467
BURGUNDIAN SCHOOL (circa 1450)	424, 425
CABEZALERO	518
CAMPAÑA, PEDRO	494
CANO, ALONSO	512, 513
CANO, ALONSO (attributed to)	514
CARRACCI, ANNIBALE	540
CARREÑO DE MIRANDA, JUAN DE	509, 510
CHARDIN, J. B. S.	440, 441
CIVETTA ( <i>see</i> BLES)	
CLAUDE	442, 443, 444, 445, 446, 447
CLOUET, FRANÇOIS	426
CRANACH, LUKAS, THE ELDER	475, 476
DEL MAZO (attributed to)	508
DÜRER, ALBRECHT	481, 482
DÜRER, ALBRECHT (after)	483
DÜRER, ALBRECHT (Johann Rottenhammer, after)	484
DUTCH SCHOOL	543
DUTCH SCHOOL (xviii. cent.)	545
ENGLISH SCHOOL (xviii. cent.)	413
ENGLISH SCHOOL (circa 1800)	420
ENGLISH SCHOOL (circa 1810)	417, 421
ENGLISH (or FRENCH) SCHOOL (xvi. cent.)	392

## INDEX OF PAINTERS

	Catalogue Number
ENGLISH SCHOOL (School of Van Dyck) (xvii. cent.)	393
EYCK, HUBERT VAN	453
FERNANDEZ, VASCO	491
FESELEN, MELCHIOR	479
FLEMISH IMITATION OF THE LOMBARD STYLE (circa 1520)	461
FLEMISH SCHOOL (circa 1490)	458
FLEMISH SCHOOL (circa 1520)	469
FLEMISH SCHOOL, EARLY	457
FLEMISH SCHOOL (xvi. cent.)	459, 460, 462
FLEMISH SCHOOL (under the influence of Hugo van der Goes)	474
FRENCH SCHOOL, EARLY	423
FRENCH SCHOOL (xvi. cent.)	427
FRENCH (or GERMAN) SCHOOL	531
GAINSBOROUGH, THOMAS	404, 405
GALLEGOS, FERNANDO	485, 486, 487, 488, 489, 489A
GERMAN (or FRENCH) SCHOOL	531
GIORGIONE (and TITIAN)	536
GRANET, F. M.	452
GRECO, EL	495
GRECO, EL (attributed to)	496
GREUZE	448, 449
GUARDI, FRANCESCO	541
HERRERA THE YOUNGER, FRANCISCO	520
HOGARTH, WILLIAM	397, 398, 399
HOLBEIN THE ELDER, HANS	477
HOPPNER, JOHN (or Owen, William)	414
ISENBRANDT, ADRIAN	463
ITALIAN SCHOOL (? after Moroni)	537
JUAN DE FLANDES	490
KAUFFMANN, ANGELICA	419
KNEBEL, FRANÇOIS	546, 547

## INDEX OF PAINTERS

	Catalogue Number
LEAL ( <i>see</i> VALDÉS)	
LELY, SIR PETER	394
LELY, SIR PETER (attributed to)	395, 396
LE NAIN, MATHIEU	435
LOMBARD STYLE, FLEMISH IMITATION OF THE (circa 1520)	461
MABUSE, JAN	468
MASTER OF THE DEATH OF MARY, THE	465
MAZO, J. B. M. DEL (attributed to)	508
MAZZOLINO	542
MEMLINC, HANS (School of)	464
MERCIER, PHILIP (?)	400
MILLET, FRANCISQUE	436
MORALES, LUIS DE	497
MORONI (after ?)	537
MÜNTZ, JOHN HENRY	406
MURILLO	521, 522, 523, 524, 525, 526
MURILLO (after)	527
MURILLO (attributed to)	529, 530
MURILLO (School of)	528
OWEN, WILLIAM (or Hoppner, John)	414
PACHECO, FRANCISCO	498
PATINIR, JOACHIM	472
PEREDA, ANTONIO	519
POCOCK, ISAAC	415, 416
PORTUGUESE SCHOOL (late xv. cent.)	492, 493
POUSSIN, GASPARD	450, 451
POUSSIN, NICOLAS	428, 429, 430, 431, 432, 433
POUSSIN, NICOLAS (after)	434
PROVENCE (School of)	422
REMBRANDT	544
REYNOLDS	409, 411
REYNOLDS (attributed to)	410, 412

## INDEX OF PAINTERS

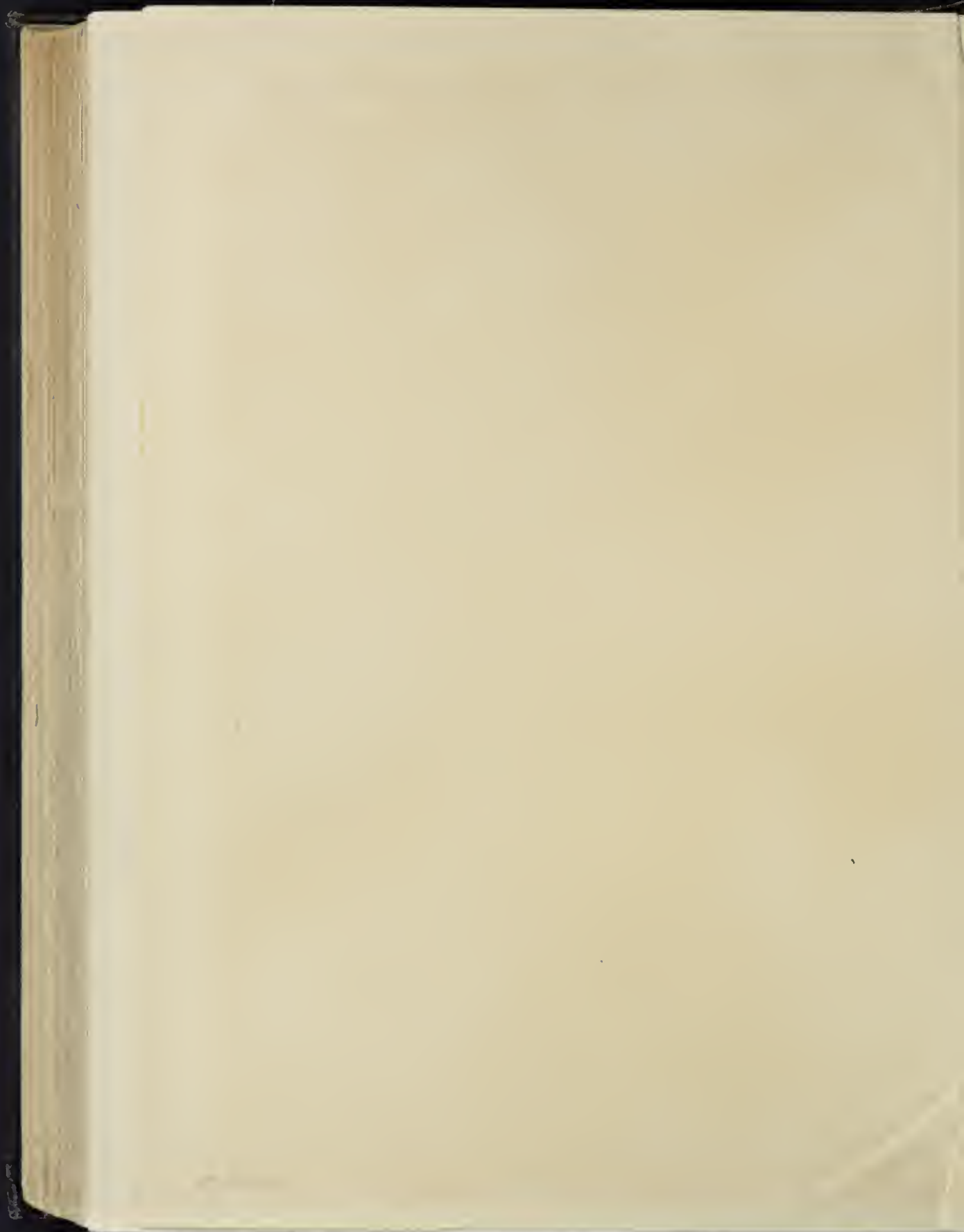
	Catalogue Number
RIBERA, JOSÉ DE (attributed to)	515, 516
RIZI, FRAY JUAN	511
ROTTENHAMMER, JOHANN (after A. Dürer)	484
SPANISH SCHOOL (circa 1670)	506
SPANISH SCHOOL (xvii. cent.)	504, 505
SPANISH SCHOOL (late xvii. cent.)	507
THEOTOCOPULI ( <i>see</i> GRECO, EL)	
TINTORETTO	538
TITIAN (and GIORGIONE)	536
TURA, COSIMO	535
TURNER, J. M. W.	407, 408
ULM (School of) (xv. cent.)	478
UNCERTAIN SCHOOLS	531, 532, 533, 534
VALDÉS LEAL	517
VAN DYCK (School of)	393
VAN EYCK, HUBERT	453
VAN DER GOES, LATE FLEMISH SCHOOL UNDER THE INFLUENCE OF	474
VAN LEYDEN, LUCAS (after ?)	543
VAN ORLEY, BERNARD	470, 471
VAN DER WEYDEN, ROGIER (School of)	454
VAN DER WEYDEN, GOOSSEN	455
VASCO FERNANDEZ	491
VELAZQUEZ	499, 500
VELAZQUEZ (attributed to)	501, 502, 503
VERMEYEN, JAN CORNELISZ	473
WATTEAU, ANTOINE	437
WATTEAU, ANTOINE (manner of)	438, 439
WILSON, RICHARD	401, 402, 403
YSENBRANDT ( <i>see</i> ISENBRANDT)	











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